

THE CONTRIBUTIONS OF JOHN DEWEY  
TO ART EDUCATION  
ON THE COLLEGE LEVEL

CHARLES STANTON GILES







### Manuscript Theses

Unpublished theses submitted for the Master's Degree are deposited in the Florida Southern College Library and are available for inspection. Use of any thesis is limited by the rights of the author. Bibliographical references may be noted, but passages may not be copied unless the author has given permission. Credit must be given in subsequent written or published work.

A library which borrows this thesis for use by its clientele is expected to make sure that the borrower is aware of the above restrictions.

FLORIDA SOUTHERN COLLEGE LIBRARY

... of the ...  
... the ...  
... are ...  
... of the ...  
... may be ...  
... the ...  
... subsequent ...  
... A ...  
... is ...  
... aware of the above ...

THE CONTRIBUTIONS OF JOHN DEWEY  
TO ART EDUCATION  
ON THE COLLEGE LEVEL

CHARLES STANTON GILES

Submitted in partial fulfillment of the  
requirements for the Degree of Master  
of Arts in the Graduate School of  
Florida Southern College

1949

Digitized by the Internet Archive  
in 2011 with funding from  
LYRASIS Members and Sloan Foundation

Digitized by Google



APPROVAL

*Ludd M. Spivey*

Doctor Ludd M. Spivey, Advisor

*Clarence L. Murray*

Doctor Clarence L. Murray, Co-Advisor

*Robert Macfowen*  
Reader

*July 8, 1949*

Date submitted to the Chairman  
of the Graduate Committee

UNIVERSITY

Doctor John M. Sawyer, Advisor

Doctor Clarence J. Sawyer, Co-Advisor

REPORT

Date submitted to the Chairman  
of the Graduate Committee

## ACKNOWLEDGEMENTS

The author wishes to express his appreciation for the cooperation accorded to him both in expended time and energy as well as the wise counselling and kindly interest taken in the preparation of this work by his Advisor, Doctor Ludd M. Spivey, and his Co-Advisor, Doctor Clarence L. Murray.

A deep sense of gratitude is hereby expressed to Doctor James C. Peel, Dean, who aided, advised, suggester source material, and made available valuable contributions from his private library.

The suggestions of Doctor Thomas J. Wagner have aided and given direction and purpose to the work herein presented.

Acknowledgement is also made to Professor Donald A. Thompson for coordinating biographical and incidental information.

Doctor Clarence L. Murray, Co-Advisor and Reader, and Doctor Robert MacGowan, Reader, it is trusted will be rewarded and compensated for the time and effort expended in reading and evaluating this thesis.

The helpful assistance of Miss Oween Sumner and Mrs. Mary Berry of the Florida Southern College Library and the cooperation of Miss Bailey of the Lakeland Public Library has made the compilation of source materials a considerably lighter task.

Appreciation is expressed to Mrs. Rita Powella for initial typing and preparation of the manuscript. Acknowledgement is also made of the editing services of Mrs. Anna May Schenck.



## TABLE OF CONTENTS

<u>Chapter</u>		<u>Page</u>
I	FORMULATION OF THE PROBLEM. . . . .	1
	The Problem . . . . .	1
	General Statement . . . . .	1
	Specific Problem. . . . .	1
	Definition of Terms . . . . .	1
	Delimitations . . . . .	1
	Basic Assumptions . . . . .	2
	Basic Hypotheses. . . . .	2
	The Importance of the Topic . . . . .	2
	Related Literature. . . . .	3
	Procedure in Treating Material. . . . .	6
II	AN INTRODUCTION TO JOHN DEWEY HIS EDUCATION AND PHILOSOPHY. . . . .	8
III	ART AS AN EXPRESSION OF MAN'S HUMANISTIC REACTIONS TO HIS NATURAL ENVIRONMENT . . . . .	19
	Experience, Life and Art. . . . .	19
	Art in Everyday Social Life . . . . .	23
	Education, Art and Economic Life in America . . . . .	25
	Training and Teaching of Art in America	27
IV	MAN'S SPECIALIZATION OF ART THROUGH PRO- DUCTION IN AN ARTIFICIAL SCIENTIFIC- INDUSTRIAL ENVIRONMENT. . . . .	30

TABLE OF CONTENTS

Page		Chapter
1	FOREWORD	I
2	THE PROBLEM	
3	STATEMENT OF PURPOSE	
4	SCOPE OF THE STUDY	
5	DEFINITION OF TERMS	
6	REVIEW OF RELATED LITERATURE	
7	METHODS	
8	RESULTS AND DISCUSSION	
9	CONCLUSIONS	
10	REFERENCES	
11	APPENDICES	
12	INDEX	
13	BIBLIOGRAPHY	
14	RESUME	
15	ACKNOWLEDGEMENTS	
16	LIST OF TABLES	
17	LIST OF FIGURES	
18	APPENDIX A	
19	APPENDIX B	
20	APPENDIX C	
21	APPENDIX D	
22	APPENDIX E	
23	APPENDIX F	
24	APPENDIX G	
25	APPENDIX H	
26	APPENDIX I	
27	APPENDIX J	
28	APPENDIX K	
29	APPENDIX L	
30	APPENDIX M	
31	APPENDIX N	
32	APPENDIX O	
33	APPENDIX P	
34	APPENDIX Q	
35	APPENDIX R	
36	APPENDIX S	
37	APPENDIX T	
38	APPENDIX U	
39	APPENDIX V	
40	APPENDIX W	
41	APPENDIX X	
42	APPENDIX Y	
43	APPENDIX Z	
44	APPENDIX AA	
45	APPENDIX AB	
46	APPENDIX AC	
47	APPENDIX AD	
48	APPENDIX AE	
49	APPENDIX AF	
50	APPENDIX AG	
51	APPENDIX AH	
52	APPENDIX AI	
53	APPENDIX AJ	
54	APPENDIX AK	
55	APPENDIX AL	
56	APPENDIX AM	
57	APPENDIX AN	
58	APPENDIX AO	
59	APPENDIX AP	
60	APPENDIX AQ	
61	APPENDIX AR	
62	APPENDIX AS	
63	APPENDIX AT	
64	APPENDIX AU	
65	APPENDIX AV	
66	APPENDIX AW	
67	APPENDIX AX	
68	APPENDIX AY	
69	APPENDIX AZ	
70	APPENDIX BA	
71	APPENDIX BB	
72	APPENDIX BC	
73	APPENDIX BD	
74	APPENDIX BE	
75	APPENDIX BF	
76	APPENDIX BG	
77	APPENDIX BH	
78	APPENDIX BI	
79	APPENDIX BJ	
80	APPENDIX BK	
81	APPENDIX BL	
82	APPENDIX BM	
83	APPENDIX BN	
84	APPENDIX BO	
85	APPENDIX BP	
86	APPENDIX BQ	
87	APPENDIX BR	
88	APPENDIX BS	
89	APPENDIX BT	
90	APPENDIX BU	
91	APPENDIX BV	
92	APPENDIX BV	VI

<u>Chapter</u>		<u>Page</u>
	Man and Art in an Artificial Environment. . . . .	30
	Art Experience in the Scientific World of Man . . . . .	32
	Industry, Art and Man in American Education . . . . .	35
* V	INDUSTRY--ARTS GREATEST PATRON IN THE FACE OF PUBLIC IN- DIFFERENCE TO ART . . . . .	41
	The Limitations of Art in Education Today . . . . .	41
	The Possibilities of Art in American Education. . . . .	44
	Art, a Potential Good in Education. . .	48
* VI	ART AS A MEANS OF COMMUNICATING THE "DEMOCRATIC IDEAL" . . . . .	51
	Appeal of Artists for a Greater Place for Art Appreciation. . . . .	51
	Art for All the People. . . . .	54
	Art Educational Training. . . . .	57
	World Education in Democracy Through Art Leadership. . . . .	61
	John Dewey's Concept of Art in a Democracy. . . . .	67
VII	SUMMARY AND CONCLUSIONS . . . . .	71
	BIBLIOGRAPHY. . . . .	75

10 . . . . . and in an  
Educational Environment

11 . . . . . and Evidence in the  
Educational Field of the

12 . . . . . and the  
Educational Environment

13 . . . . . THE  
-IN THE FIELD OF THE  
EDUCATIONAL ENVIRONMENT

V

14 . . . . . The Implications of the  
Educational Policy

15 . . . . . The Implications of the  
Educational Policy

16 . . . . . and a Potential Role in  
Education

17 . . . . . THE  
THE "EDUCATIONAL ENVIRONMENT"

VI

18 . . . . . and the  
Educational Environment

19 . . . . . and for All the People

20 . . . . . and Educational  
Environments

21 . . . . . World Education in  
Democracy

22 . . . . . John Dewey's Concept of  
Education in a Democracy

23 . . . . . SUMMARY AND CONCLUSIONS

VII

24 . . . . . BIBLIOGRAPHY



## CHAPTER I

### FORMULATION OF THE PROBLEM

#### The Problem

##### General Statement

The purpose is to study the educational contributions that John Dewey has made to the aesthetic appreciation of art on the college level.

##### Specific Problem

The object of this study is to show how John Dewey's contributions in art philosophy strengthen the appreciation of that which is artistic for the individual in relation to his environment, civilization, and present day society.

##### Definition of Terms

Art Education is interpreted to mean all of the human experiences of the individual which develop aesthetic appreciation for the enjoyment of life as a responsible citizen, as well as training and instruction which will prepare him for art as a vocation with which to make his living.

##### Delimitations

The problem is current and confined to art education in the United States including only painting, architecture and sculpture in this study. No attempt will be made to deal with the other arts in this division.

THE PROBLEM OF THE FUTURE

The Problem

Introduction

The purpose of this study is to examine the social and economic conditions that have led to the present state of affairs in the United States and to propose a plan for the future.

Background

The object of this study is to show how the social and economic conditions in the United States have led to the present state of affairs in the United States and to propose a plan for the future.

Methodology

The data for this study were obtained from a survey of the opinions of a representative sample of the population of the United States. The survey was conducted by means of a series of interviews and questionnaires.

Findings

The findings of this study are as follows: (1) The majority of the population of the United States is in favor of a plan for the future that would provide for a more equitable distribution of income and a more efficient system of production and distribution of goods and services.

### Basic Assumptions

It is assumed that a person's experiences are in his environment, and that through instruction these experiences can develop appreciation and sensitivity to that which is artistic and beautiful in every day living.

### Basic Hypotheses

It is essential for an individual to experience and appreciate the beauty in his environment and every day living in order to become a sensitive integrated person, capable of making contributions in human relations with society.

### The Importance of the Topic

The recognition of art as normal in every day living experiences is essential to the integrated individual of our present civilization as well as to every human being who wishes to contribute to that civilization or who wishes to lead a purposeful life. Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is aesthetic experience.<sup>1</sup> The educational contributions of John Dewey on the place of art in the life of man are at once apparent to any educator, philosopher or artist who has read his works.

---

1. John Dewey, Art As Experience, p. 19.

Final Assumptions

It is assumed that a person's experience in the environment, and the way in which he reacts to it, are determined by his physical and mental constitution, and that the latter is in turn determined by his heredity and environment.

Final Assumptions

It is assumed that an individual's experience and development are determined by his physical and mental constitution, and that the latter is in turn determined by his heredity and environment.

The Importance of the Goals

The recognition of the fact that every individual is born with certain physical and mental characteristics, and that these characteristics determine his development, is the first step towards a scientific psychology. It is essential to the psychologist to understand the individual as he is, and not as he should be. The psychologist should not be concerned with the question of whether the individual is better or worse than he is, but with the question of how he is. The psychologist should not be concerned with the question of whether the individual is more or less than he is, but with the question of how he is. The psychologist should not be concerned with the question of whether the individual is more or less than he is, but with the question of how he is. The psychologist should not be concerned with the question of whether the individual is more or less than he is, but with the question of how he is.

### Related Literature

To fail to recognize the art inheritances from the past cultures, which have influenced our activities and tastes, would be to deny that our mode of life attitudes and customs originally hinged on these past contributions. We are living in a world of change and flux in which values and meanings are inconstant. While it is essential to study the art and cultures of past civilizations in order to understand and appreciate the artists' contributions in terms of experiences in the light of their day and culture, it is also important that we stop fostering the notion that art is something ancient and inaccessible, instead of a decent job performed by an intelligent workman for an honest audience. Today we do not believe as Socrates that fine art is a third-rate human endeavor involving imitation of nature, or its surrounding, but that fine art is simply the creation of objects for aesthetic experience. Aristotle's concept of art and its place in society is no longer entirely applicable, in the world of today. We must turn to new sources for our concept of art.

Mr. John Dewey in his publication Democracy and Education set forth the educational implications of democracy and paved the way for a new concept of art. His book Human Nature and Conduct emphasizes his belief that the understanding of habit, and types of habits, is the key to social psychology, while the operation of impulse and intelligence gives the key to indiv-

Related Literature

To fail to recognize the art is to miss the very  
 essence, which have influenced our civilization and culture  
 would be to deny that our mode of life is a result of  
 originally founded on these great contributions. The  
 in a world of change and flux in which there is no  
 permanent. While it is essential to study the art and  
 types of past civilizations in order to understand the  
 state the artist's contributions in terms of experience in  
 the light of their day and culture, it is also important to  
 we stop regarding the notion of a great artist as a  
 and inaccessible, instead of a social job, or a  
 intelligent workers for a better world. For, we do not  
 lieve as forgotten that the art is a thing that is  
 involving imitation of nature, or its surroundings, but it  
 fine art is simply the creation of objects for aesthetic  
 experience. Aristotle's concept of art and its place in society  
 is no longer entirely applicable, in the world of today. We  
 must turn to new sources for our concept of art.

Mr. John Dewey in his publication Democracy and Education  
 set forth the educational implications of democracy and gave  
 the way for a new concept of art. His book Human Nature and  
Conduct emphasizes his belief that the understanding of habits,  
 and types of habits, is the key to social psychology, while the  
 operation of impulses and intelligence gives the key to indivi-

idualized activity. Following his association with Doctor Albert C. Barnes and the educational work carried on in the Barnes' Foundation, Mr. Dewey published, in 1934, Art As Experience, a compilation of ten lectures on the philosophy of art which were given at Harvard University in 1931. From this evaluation of art in education and the democratic way of life, it becomes apparent at once that the art education of America must stress the importance of a genuine interest in living, a relish for life, and intelligent curiosity, as the artist's creative faculties are only as great as the sum total of his experiences. Eugene Speicher says, "When I successfully express myself, my work is autobiographic, and registers what appreciation and understanding of life I have."<sup>2</sup>

Artists and art educators of today should embrace the idea of painting, teaching and encouraging students to create within the realm of their living experiences rather than to extol, imitate or attempt to recreate art in the style of past cultural trends or civilizations of which they have but a dim view or acquaintance. The tools and technical craftsmanship of the masters is theirs to learn or adopt, but the creation should originate from the students own experiences.

Mr. Dewey states that the problem of recovering an organic place for art in civilization is like the problem of reorganizing our heritage from the past and the insights of present know-

---

2. Eugene Speicher, Monograph, Number 7, American Artists Group.

advanced activity. Following his association with Victor  
 Albert G. Barnes and the educational work carried on in the  
 Barnes Foundation, Mr. Dewey published, in 1934, Art as  
 Experience, a compilation of ten lectures on the philosophy of  
 art which were given at Harvard University in 1931. From  
 this evaluation of art in education and the "artistic way of  
 life, it becomes apparent at once that the art-education of  
 America must stress the importance of a genuine interest in  
 living, a vision for life, and intelligent criticism, as the  
 artist's creative faculties are only a part of the human  
 of his experiences. Eugene Spieser says, "When I understand  
 fully express myself, my work is autobiographical, and reveals  
 that expression and understanding of life I have."<sup>2</sup>

Artists and art educators of today should embrace the  
 idea of painting, teaching and encouraging students to create  
 within the realm of their living experience rather than to  
 excel, imitate or attempt to reproduce art in the style of past  
 cultural trends or civilizations of distant times and places  
 view or acquaintance. The tools and technical craftsmanship  
 of the masters is theirs to learn or adopt, but the creation  
 should originate from the student's own creative soul.

Mr. Dewey states that the problem of recovering an organic  
 place for art in civilization is like the problem of recovering  
 our heritage from the past and the insights of present know-

---

<sup>2</sup> Eugene Spieser, Monograph, Number 7, Artistic World, New York.



ledge into a coherent and integrated imaginative union. The question of the place and role of art in contemporary civilization demands notice of its relations to science and to the social consequences of machine industry.<sup>3</sup>

The necessity of a program to train students in "appreciation" has been emphasized by the Fortieth Yearbook of the National Society for the student of Education, in the assertion that "Art is a way of life and arises out of the efforts of human beings to enrich their lives through a more fitting structure and appearance of things about them."<sup>4</sup>

Arthur W. Dow sums up the position of art in education by stating that, "the true purpose of art teaching is the education of the whole people for appreciation."<sup>5</sup> While in Mr. Dewey's experiments, the belief that ideas are incomplete until tested in real situations--a program of "experiences"--has given an important place to art in life and also in education.

Since World War II the distinction between the practical arts and the so-called fine arts has been almost eliminated. There is an equal opportunity for all to participate in using art materials. There is increased enjoyment and interest in art for those who are inclined; for others, an opportunity to have art experiences which will develop an experimental technique

---

4. M. E. Haggerty, "Art, A Way of Life," Fortieth Yearbook of the National Society, p. 26.

5. Arthur W. Dow, Theory and Practice of Teaching Art, p. 1.



in solving art. When this opportunity is realized the intellectual, emotional, and physical factors, (the total organism) will be integrated in a genuine art experience.

### Procedure in Treating Material

Chapter I includes the presentation of the problem and literature related thereto.

Chapter II is a speculation as to: (1) who influenced John Dewey in the Art area, and (2) what form his reaction has taken in this area of thinking.

Chapter III will show how art in every-day life is part of the social and economic life in America and how John Dewey's philosophy of art has influenced art education training and teaching of today.

Chapter IV deals with the place of man in his artificial environment and how he deals with his scientific industrial world in terms of art experiences.

Chapter V is planned to explain the limitations of man's art achievements and its possibilities for potential good in our age and civilization.

Chapter VI will present the appeal of great artists for a greater place and appreciation of art in our civilization and of a type to be enjoyed by all of the people. Mr. Dewey's interpretation will be reviewed and strengthened from other sources. An examination of our educational training will be presented. Education for world leadership in a Democratic

in solving the problem of the child's development. The child's development is a process which is influenced by a number of factors, and the child's development is a process which is influenced by a number of factors.

### Proceedings in the field of child development

Chapter I includes the general principles of child development. It discusses the various factors which influence the child's development, and the various methods which are used to study the child's development.

Chapter II discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

Chapter III discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

Chapter IV discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

Chapter V discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

Chapter VI discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

Chapter VII discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

Chapter VIII discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

Chapter IX discusses the various theories of child development. It discusses the various theories of child development, and the various methods which are used to study the child's development.

manner through art leadership will be discussed in the light of John Dewey's philosophy.

Chapter VII covers the Summary and Conclusions.

... ..

... ..

... ..

## CHAPTER II

### AN INTRODUCTION TO JOHN DEWEY

#### HIS

#### EDUCATION AND PHILOSOPHY

In order to understand better how American John Dewey's philosophy is in action, emphasis on the practical, and its great confidence in applied science, it is necessary to examine his education, environment and experience. With typical American faith, Dewey contends that education is the main concern of philosophy.

"Philosophy should focus about education as the supreme interest in which, moreover, other problems, cosmological, moral, logical, come to a head."<sup>1</sup>

According to Will Durant,<sup>2</sup> the New England environment of the first twenty years of Mr. Dewey's life have given him that almost rustic simplicity which characterizes him even now, after all the world has acclaimed him. He states further that "Dewey has given philosophic form to the realistic and democratic temper of his people."<sup>3</sup>

John Dewey in his autobiography asserts that "upon the whole, the forces that have influenced me have come from persons and situations more than from books."<sup>4</sup>

1. John Dewey, From Absolutism to Experimentalism, p. 23.
2. Will Durant, The Story of Philosophy, p. 566.
3. Ibid., p. 576.
4. John Dewey, From Absolutism to Experimentalism, p. 22.





Dewey was raised on a farm in Burlington, Vermont. At the age of fifteen he attended Vermont University and while studying physiology in his junior year became acquainted with the work of Thomas Huxley. This casual contact with Darwin's brilliant disciple, then waging a war for evolution against the "Holy Scripture Theory," awoke John Dewey to the rapture of scientific knowledge. Dewey attributes the possibility of the new philosophy to the coming of Darwin. Darwin was the influence that turned Dewey from absolutism to pragmatic naturalism. Just as Hegel furnished the inspiration for Darwin's early warfare upon dualism, Darwin gave Dewey a basis of continuity between the human and the non human.<sup>5</sup> John Dewey graduated from the University of Vermont leading his class with the highest marks in philosophy on record at the University; he was then nineteen years old.

Soon after this he sent an original paper on "The Metaphysical Assumption of Materialism" to William T. Hanes which was published in St. Louis, Missouri, in Hanes' Journal of Speculative Philosophy.

Dewey next attended Johns Hopkins University in Baltimore where he met three men who were to influence his life. The spirit of the teaching of Professor George S. Morris was instrumental in directing Dewey's thinking. Through him Dewey found that Hegel's metaphysics "supplied a demand for unifica-

---

5. Morton G. White, The Origin of Dewey's Instrumentalism, p. 121.

Dewey was raised on a farm in Pennsylvania, and at the age of fifteen he attended a common school, and while studying physiology in his junior year became acquainted with the work of Thomas Huxley. While general courses like these in brilliant schools, then wearing a very low estimate of scientific the "Holy Scripture Theory," which John Dewey, in the words of of scientific knowledge. They substituted the possibility of the new philosophy to the extent of which Dewey was the

influence that turned Dewey from a student of systematic naturalism, that he began to study the philosophy of the mind's early writings upon evolution. Dewey was very fond of of scientific knowledge, the nature of the human mind, Dewey graduated from the University of Vermont, where he came in contact with the highest minds in philosophy in the country of the time; he was then nineteen years of age.

Soon after this he went to study at the University of Vermont, where he received a B.S. in 1882. His graduation was published in the Journal of Education, in 1882, under the title of "Specialty in Education."

Dewey went out west to teach in the University of Illinois, where he met James F. Hillebrand, who was interested in the spirit of the teaching of Froebel, and who was the instrument in directing Dewey's studies. Through Dewey's efforts found that Hegel's metaphysics "awakened a general interest in

tion that was doubtless an intense emotional craving. . . . Hegel's synthesis of subject and object, matter and spirit, the divine and the human, was, however, no mere intellectual formula; it operated as an immense relief, a liberation."<sup>6</sup>

Dewey contends that that acquaintance with Hegel has left a permanent deposit in his thinking.

From G. Stanley Hall, Dewey developed the idea that "the relation between psychology and philosophy was an intimate one."<sup>7</sup>

George H. Mead, a warm friend of Dewey at the university, also greatly influenced his subsequent philosophy with the theory of mind-body relationship. With great educational import, Dewey gives the mind-body relationship as follows:

"The full realization of the integration of mind and body in action waits upon the reunion of philosophy and science in art, above all in the supreme art, the art of education."<sup>8</sup>

Mr. Dewey avers also that "the development of a psychology based on biology. . . makes possible a new scientific formulation of the nature of experience."<sup>9</sup> Dewey took his Ph.D. at John Hopkins and was advised by President Gilman to get about and mingle more with people and gain social experience.

This was valuable advice and Dewey acted upon it. When he received a teaching position in the University of Michigan

---

6. John Dewey, From Absolutism to Experimentalism, p. 18.

7. Jane M. Dewey, Biography of John Dewey, p. 22.

8. John Dewey, Philosophy and Civilization, p. 317.

9. John Dewey, Reconstruction in Philosophy, p. 49.

... that was ... in ...  
 ... and ...  
 ... and the ...  
 ... it ... as ...  
 ... that ...

... a ...

... and ...  
 ... relation between ...

one."

George H. ...  
 also greatly influenced ...

theory of mind-body ...  
 Dewey gave the ...

"The full realization of the ...  
 and both in ...  
 ... in ...  
 ..."

... also ...  
 ... a ...

... of the nature of ...  
 John Dewey and ...

and ...  
 This ...

... received a ...

6. John Dewey, From Reflexion to Instrumentalism, p. 111.
7. Jane M. Dewey, Biography of John Dewey, p. 22.
8. John Dewey, Philosophy and Civilization, p. 111.
9. John Dewey, Reconstruction in Philosophy, p. 111.

he was married promptly. "A strong minded girl, Alice Chipman, a co-ed herself, lived in the same boarding house as he. She had a crusading spirit and Dewey's moral spirit, as well as a passionate interest in the life of ideas."<sup>10</sup> "She was undoubtedly largely responsible for the early widening of Dewey's philosophical interest from the commentative and classical to the field of contemporary life."<sup>11</sup> After publishing his first book on psychology and teaching a year at the University of Minnesota, Doctor Dewey's friend, Professor Morris, died and he returned to Michigan to take his friend's place as head of the department of philosophy.

It was here, while visiting High Schools throughout the state, investigating students' qualifications for entrance into the university, that Mr. Dewey conceived the idea of working on the problem of Democracy and Education which later was to be the title of his major work in the field of philosophy.

"This work took his mind off the Hegelian cosmos. He was getting more interested in what he called the instrumental logic by which people think out the ways of getting what they want."<sup>12</sup>

---

10. Max Eastman, "John Dewey, An Atlantic Portrait," Atlantic Monthly, Volume 168 Number 6, (December, 1941) p. 675.

11. Jane M. Dewey, op. cit., p. 21.

12. Max Eastman, op. cit., p. 675.

It was a... "A... ..  
 man, a... ..  
 she had a... ..  
 as a... ..  
 under... ..  
 David's... ..  
 about the... ..  
 his... ..  
 variety of... ..  
 and... ..  
 of... ..  
 It was... ..  
 state, investigating... ..  
 into the... ..  
 working on the... ..  
 was... ..  
 occupy.

"This work... ..  
 He was... ..  
 the... ..  
 the way of... .."

- 
- 10. Max Eastman, "John Dewey, An... .."
  - 11. Jane M. Dewey, op. cit., p. 21.
  - 12. Max Eastman, op. cit., p. 21.

He was greatly encouraged in thinking in this direction when William James' famous psychology appeared in 1890, which forshadowed the philosophy of "pragmatism" formulated by Dewey seventeen years later.

In 1894, Dewey was invited to head the combined department of philosophy, psychology and education at the University of Chicago. This he did.

"Dewey's six children kept the problem of philosophy thoroughly mixed up in his mind with the problem of education. Dewey's educational theories are as much an inference from his children as an inference from his instrumental philosophy."<sup>13</sup>

From his observations, Dewey contended that the function of the school is to furnish a suitable environment for this growth which should culminate in social efficiency for the individual. Dewey insisted that education is life and that to encourage growth the school must provide a suitable environment to stimulate that growth until social efficiency for the individual was realized.

By the latter part of 1903, Dewey had published his book on educational reform. Applied Psychology sets forth some of the ideas outlined above and also Studies in Logical Theory. He had also formulated his practical American Philosophy, to the effect that all thinking is instrumental and its truth is its success in bringing human beings to their ends. The material

---

13. Ibid., p. 676.

he was greatly concerned in the education of the young, and in the progress of the human mind. He was a man of high character, and his influence was felt by all who came in contact with him. He was a man of high character, and his influence was felt by all who came in contact with him.

In 1836, Dewey was invited to give a course of lectures on the history of the human mind, and the progress of the human mind. He was a man of high character, and his influence was felt by all who came in contact with him.

"Every man of high character has a certain amount of influence over the minds of those who come in contact with him. He is a man of high character, and his influence was felt by all who came in contact with him."

From his observations, Dewey concluded that the education of the young should be based on the study of the human mind, and the progress of the human mind. He was a man of high character, and his influence was felt by all who came in contact with him.

In the latter part of 1836, Dewey was invited to give a course of lectures on the history of the human mind, and the progress of the human mind. He was a man of high character, and his influence was felt by all who came in contact with him.



world is real but our very knowledge of it is moral in the largest sense. Dewey's philosophy of education is practical. It is the solving of problems, in the passing of which, and thus inevitably, in their solution, that human needs and aspirations play a vital part. This pragmatism or the experimental method applied to the problem of knowing, led Dewey to put his instrumental philosophy to an experimental test. He founded a laboratory school for children in which they learned to do by doing. As pragmatism was Dewey's high point in philosophy, up to this time his school was the high point in education. The school opened in 1896, with Mrs. Dewey as principal. He gave her his abstract ideas and she put them into practice. The school flourished with the aid of Miss Ella Flagy and grew to be staffed by twenty three teachers who guided 140 children. A million dollars became involved in the school-- an endowment to the University of Chicago. Mr. Dewey realized the school would not be his if guided by others; his wife was asked to leave her position, and he resigned as professor not only of education, but of philosophy and psychology as well. The Deweys had enjoyed the work and it had proved a very affluent epoch in Mr. Dewey's life.

Mr. Dewey found at Columbia men who were to challenge and influence his thinking. From his friend Frederick Woolbridge he became aware of a type of metaphysical theory which did not profess to rest upon principles not empirically verifiable."<sup>14</sup>

---

14. Jane M. Dewey, op. cit., p. 36.

would be real but our very first step was to  
 suggest some. Dewey's philosophy, a certain kind of  
 It is the policy of government, in the matter of  
 that, inevitably, in their relation, the  
 positions for a while, but the  
 mental method, while in the process of  
 to get the treatment I mentioned to an  
 He founded a laboratory school for children in  
 learned to a degree, in psychology, the  
 in philosophy, in to this time the school  
 in education. The school opened in 1896, with  
 equal. He gave her his abstract ideas and  
 practice. The school flourished with the aid of  
 and grew to be staffed by twenty three to  
 children. A million dollars became involved in  
 an engagement to the University of Chicago. Dr. Dewey  
 the school would not be his in mind of others; his wife  
 asked to leave her position, and he went to a professor  
 only of education, but of philosophy and psychology as well.  
 The Dewey's had enjoyed the work and it had proved a very  
 efficient school in Dr. Dewey's life.

Mr. Dewey found at Columbia was the time to challenge and  
 influence his thinking. From his mind Dewey's philosophy  
 he became aware of a type of behavior which did not  
 program to rest upon principles not empirically verifiable.

Association with Will James, from whose psychology the instrumentalist logic that revolutionized his own ethical theory had come, and which had helped him free himself from "preceptual ethics" influenced his thinking as did the stimulation afforded him by such minds as Charles Beard, James Robinson, and Wesley Mitchell whose influence reshaped his philosophic ideas until Dewey's "influence began to reach out from pedagogy to the philosophical and social thought of his truth."<sup>15</sup>

The philosopher in action, Mr. Dewey, threw himself into social and political action which called down upon him much criticism and repercussions, but he viewed his actions with the assumption that it was better to have acted and erred than never to have acted at all. He visited Turkey, Irak, Mexico, Soviet Russia, Japan and China. He analyzed so keenly the oriental mentality that his is a universal eastern-western political and social insight out of which came his belief that the terms "education" and "democracy" being synonymous are intended to designate what is meant by living by the principles of radical empiricism.

Almost any university in the country would have offered a chair in philosophy, psychology, or education, to Mr. Dewey. Through the efforts of his friend, J. McKeen Cattell, he was invited to become professor of philosophy at Columbia Univer-

---

15. Will Durant, "John Dewey," Encyclopedia Brittanica, 14th Edition, Volume 7. p. 298.



sity where he was encouraged to continue to expound his views on education at Teachers College.

John Dewey had been fascinated by the urban society reform he had helped Jane Addams administer as it was with the use of this same ideal that he had previously reformed education.<sup>16</sup>

Now his, "radical empiricism faced a much more delicate task when it turned from these rough and tumble social arts to the fine arts."<sup>17</sup> After making a tour of the European studios in the company of Albert C. Barnes, the Philadelphia argyrol king, and helping him to acquire his famous collection of modern paintings, Mr. Dewey turned his thoughts toward art expression. Mr. Dewey enlisted the aid of Dr. Barnes in making a pragmatic analysis in an attempt to apply empiricism to artistic activity and to show how the fine arts and the most imaginative enjoyments of "consummatory experience" are continuous with the concerns of everyday living. The results of this work, after being given as a series of lectures on Art Philosophy at Harvard University in 1931, were published

---

16. The ideal which Dewey used to reform education was a democracy formed as a mode of associated living based on the ideas that individuality and freedom are themselves social products and that a democratic society is one which subordinates its institutions to the basic aim of permitting its members to grow intellectually and emotionally by widening their "area of shared concern" by promoting means of communication and public expression, and by giving all a responsible participation in the processes of social and physical control.

17. Schneider, A History of American Philosophy, p. 568.

with which he was entrusted to continue to expand his work  
on education at Teachers College.

John Dewey has been recognized by the entire society for  
his role in the development of the American educational system. It  
was of this nature that he had previously returned to  
this.

How then, "practical" education faced a new phase of  
development when it turned from the study of the child to the  
study of the child in the context of the social environment.

Education in the context of the social environment, the  
social environment, and helping him to acquire his social  
position of modern painting, Dr. Dewey turned his attention to

the study of the child in the context of the social  
environment, Dr. Dewey turned his attention to the study of  
the child in the context of the social environment.

The most innovative experiments of "constructive education"  
are concerned with the concept of "constructive education". The  
study of this work, after being given as a series of lectures

on Art Philosophy at Harvard University in 1901, were published  
in the book "The Art and Philosophy of Dewey" published in 1901.

The ideal which every child needs to acquire education was a  
constructive education based on the study of the child in the  
context of the social environment, and helping him to acquire his  
social position of modern painting, Dr. Dewey turned his attention to

the study of the child in the context of the social  
environment, Dr. Dewey turned his attention to the study of  
the child in the context of the social environment.

in 1934, in his book Art as Experience. The New York Times says of this book,

"Whatever the actual state of art and the artist today one thing is certain that, Professor Dewey, in this book has very likely argued the most thoroughly going, stimulating, sprightly brief for the 'biological' side of art that we know of. His Art as Experience will no doubt stand as a tribute to his alert mind, keen perception and vigorous pen."<sup>18</sup>

As Mr. Dewey believes and has pointed out in one of his most influential books, School and Society, the discipline of the schoolroom is merely an early phase of the basic discipline of human life and that no limits can be assigned to the process of learning. Learning is not academic.

The publication of Art as Experience, according to Sidney Hook, marked a turning point in the reception of Dewey's philosophy. Although primarily an analysis of the esthetic experience it served to clarify Dewey's leading ideas. Dewey demonstrates that art is "a mode of interaction of the living creature with his environment." His thesis, according to Hook is "the continuity of aesthetic with ordinary experience."

"Art is the freest and most universal means of communication between individuals and nations and it also establishes the continuity of culture. A work of art is the ideal example of the fusion of 'means' and 'ends'; thus art itself is the best proof of the existence of a realized and thereby realizable union of the natural and ideal and Art is what all life should be."<sup>19</sup>

---

18. Dino Ferrorri, New York Times, April 8, 1934. p. 2.

19. "Biography of John Dewey," Current Biography Yearbook, 1944. p. 159.





In two books previously published by the Barnes Foundation, the first Art and Education by John Dewey, and the second The Art In Painting by Dr. Albert C. Barnes, art education has been formulated according to the conception of experience and method of Mr. Dewey's development of the scientific method. The application to art of this scientific instrumentalism appears in philosophic form in the above discussed Art as Experience.

During his association as Professor of Philosophy at Columbia University, Dewey, in defense of his principles, championed against challenging odds such men as Maxim Gorky and Leon Trotsky. Mr. Eastman asserts that Dewey's answer to his critics appears in an early essay written by him years before, stating that, "Better is it for philosophy to vie in active participation in the living struggle and issues of its own age and times than maintain an immune monastic impecability."<sup>20</sup> When Dewey retired in the early thirties, President Butler of Columbia University gave him the Professor Emeritus in residence with a salary of \$12,000 a year. In 1938 the salary was withdrawn and he was obliged to fall back on his Carnegie pension. This was not long, however, as the Barnes Foundation in Philadelphia offered him \$5,000 a year for life so that he might continue his work without financial difficulty. His educational work in the east as well as the west, and his lectures, books and

---

20. Max Eastman, op. cit., p. 682.

In two books previously published by the Barnes Foundation, the first and second, Art in Painting by Dr. Albert J. Barnes, and Education and Education by John Dewey, and the second, Art in Painting by Dr. Albert J. Barnes, and education has been formulated according to the conception of experience and method of Dr. Dewey's development of the scientific method. The application to art of this scientific instrumentalism appears in philosophical form in the above discussed Art as Experience.

During his association as Professor of Philosophy at Columbia University, Dewey, in defense of his practical, experimental, against challenging ideas such men as Max Eastman and John Trotsky. Mr. Eastman asserts that Dewey's answer to the question appears in an early essay written by him years before, stating that, "Better is its philosophy to be in active participation in the living struggle and issues of its own age and time than maintain an attitude of intellectualism."<sup>20</sup> When Dewey retired in the early thirties, President Butler of Columbia University gave him the Professor Emeritus in residence with a salary of \$12,000 a year. In 1928 the salary was withdrawn and he was obliged to fall back on the Carnegie pension. This was not long, however, as the Barnes Foundation in Philadelphia offered him \$2,000 a year for life so that he might continue his work without financial distraction. His educational work in the east as well as the west, and the lectures, books and

---

20. Max Eastman, op. cit., p. 682.

papers on philosophy and psychology still pour from his pen as Mr. Dewey, now past his ninetieth birthday, continues to be interested in the world and people of today and tomorrow; he continues to be concerned with putting his ideas into practice in this world, through the experience of people, to fit them for a better world of their making for tomorrow.

papers on psychology and philosophy still have their place  
as Mr. Dewey, now past his nineteenth birthday, continues to  
be interested in the world and people of today and tomorrow;  
he continues to be concerned with the future of the world  
and the people of the world, through the experience of the  
world for a better world of which we are waiting for tomorrow.

## CHAPTER III

### ART AS AN EXPRESSION OF MAN'S HUMANISTIC REACTIONS TO HIS NATURAL ENVIRONMENT

#### Experience, Life and Art

The practice of instrumentalism is concerned chiefly with humanism and naturalism, although it is quite usual for Mr. Dewey to deal in the scientific method in achieving for man his happiness satisfactions and success in existence. Dewey insists on "the utilization of ordinary experience to secure an advance into scientific material and method while keeping the latter connected with familiar human interest."<sup>1</sup>

This he maintains is easy today as the usual experiences of all persons in civilized communities is intimately associated with industrial processes and results. These in turn are so many cases of science in action. Thus,

"the obvious pedagogical starting point of scientific instruction is not to teach things labeled 'science,' but to utilize the familiar occupations and appliances to direct observation and experiment until pupils have arrived at a knowledge of some fundamental principles by understanding them in their familiar practical workings."<sup>2</sup>

With Mr. Dewey's scientific method in mind, Dr. Barnes has stated concerning art that, "to see as the artist sees. . .

---

1. John Dewey, Democracy and Education, p. 335.

2. Ibid., p. 336.

TO HIS NATURAL ENVIRONMENT  
PART AS AN EXPERIMENT ON THE VALUE OF THE

Experience, Life and Art

The practice of instrumentalism is concerned chiefly with human and natural, although it is also concerned with the scientific method in relation to the latter. Dewey insists on "the utilization of ordinary experience to secure an advance into scientific method and method while keeping the latter connected with familiar human interests." This he maintains is easy to do as the usual experience of all persons in civilized communities is immediately connected with industrial processes and results. There are, of course, as many cases of science in action. Thus,

"The obvious pedagogical starting point of action-like instruction is not to teach things labeled 'science,' but to utilize the familiar connections and appliances to direct observation and experiment until pupils have arrived at a knowledge of some fundamental principles by understanding them in their familiar practical workings."

With Mr. Dewey's scientific method in mind, Dr. Lerner has stated concerning art that, "to see as the artist sees."

1. John Dewey, Democracy and Education, p. 232.
2. Ibid., p. 236.

requires. . . scientific understanding of the meaning of art and its relation to human nature," and that, "without a corresponding (scientific) method of learning to see the study of art can lead only to Futility."<sup>3</sup>

Dewey declares that "only when an organism shares in the ordered relations of its environment, does it secure the stability essential to living. And when the participation comes after a phase of disruption and conflict it bears within itself the germs of a consumation akin to the aesthetic."<sup>4</sup>

He further alleges that "direct experience comes from nature and man interacting with each other. In this interaction, human energy gathers, is released, dammed up, frustrated and victorious. . . .The outcome is balance and counter balance."<sup>5</sup> Mr. Dewey perceives that "art celebrates with peculiar intensity the moments in which the past re-enforces the present and in which the future is a quickening of what now is."<sup>6</sup>

In regard to experience he explains that "because experience is the fulfillment of an organism in its struggle and achievements in a world of things, it is art in germ. Even in its rudimentary form, it contains the promise of that delightful perception which is esthetic experience."<sup>7</sup> In order that the artist may experience life and express it through his art, Mr.

---

3. Albert C. Barnes, The Art of Painting, p. 7.

4. John Dewey, Art as Experience, p. 15.

5. Ibid., p. 16.

6. Ibid., p. 18.

7. Ibid., p. 19.





Dewey intimates that he must take an active part in communal life and activities as a member of society.

Since a man's vocation as an artist is but the emphatically specialized phase of his diverse and variegated vocational activities, so his efficiency in it in the humane sense of efficiency is determined by its association with other callings. A person must have experience, he must live, if his artistry is to be more than a technical accomplishment. A person cannot find the subject matter of his artistic activity within his art; this must be an expression of what he suffers and enjoys in other relationships--a thing which depends in turn upon the alertness and sympathy of his interest.<sup>8</sup>

Mr. Dewey contends that,

"the arts by which primitive folk commemorated and transmitted their customs and institutions, arts that were communal, are the source out of which all fine arts have developed. . . . They were more than esthetic. . . . Each of these communal modes of living unified the practical, the social and the educative in an integrated whole esthetic form."<sup>9</sup>

The characteristic patterns on rugs, blankets, and pottery are typical of this tribal union, as are the identifying styles of furniture in a house of today which make it Colonial, Victorian, or modern, etc., or in architecture, painting, or sculpture as either of the eclectic or of the functional school of

---

8. John Dewey, *Democracy and Education*, pp. 359-360.

9. John Dewey, *Art as Experience*, p. 327.

Dewey maintains that he must have an active part in the  
 life and activities as a member of society.  
 Hence a man's vocation as an artist is not to be  
 ally specialized phase of his character and development.  
 activities, so that education in it in the form of  
 efficiency is determined by the association with other  
 A person must have experience, he must live, in his activity  
 is to be more than a technical accomplishment. A person must  
 find the subject matter of his activity not only in the  
 that must be an expression of what he enters and enjoys in  
 other relationships--a thing which depends in turn upon the  
 interests and sympathy of his interest.

Mr. Dewey contends that

"the arts by which primitive folk communicate  
 and transmitted their customs and institutions  
 arts that were communal, and the dance out of  
 which all time arts have developed. . . . They  
 were more than aesthetic. . . . Each of these  
 communal modes of living united the practical,  
 the social and the educative in an integrated  
 whole aesthetic form."

The characteristic patterns of style, character, and content  
 are typical of the tribal union, as are the identifying signs  
 of furniture in a house of to-day which make its domestic, the  
 barter, or modern, etc., or in architecture, painting, or sculpture  
 time as either of the election or of the traditional school of

8. John Dewey, *Democracy and Education*, pp. 112-113.

9. John Dewey, *Art as Experience*, p. 327.

thought and style which places each at once in one of the world's recurrent transitions from era to era and to each its corresponding practical social and educational unity.

"The 'eternal' quality of great art," Mr. Dewey explains, "is its renewed instrumentality for further consummatory experiences. . . . They are their own excuse for being just because they are charged with an office in apprehension, enlarging the horizon of vision, refining discrimination and creating standards of appreciation which are confirmed and deepened by further experiences."<sup>10</sup>

Mr. Dewey implies that "it is a fact that art, so far as it is truly art, is a union of the serviceable and the immediately enjoyable, of the instrumental and the consummatory, that makes it impossible to institute a difference in and between useful and fine arts."<sup>11</sup> He contends that,

"things are sometimes said to belong to the menial arts merely because they are cheap and used particularly by common people. These things of daily use for ordinary ends may survive in later periods, or be transported to another culture. . . and being rare and sought by connoisseurs, rank forthwith as works of fine art. Other things may be called fine because their manner of use is decorative or socially ostentatious. . . . Art is great in proportion as it is universal. . . as the uniformities of nature which it reveals and utilizes are extensive and profound---provided they are freshly applied in concrete objects or situations. . . and sharpen our vision for new and unforeseen embodiments of the truth they convey."<sup>12</sup>

---

10. Ibid., p. 26.

11. John Dewey, Art and Education, p. 27.

12. Ibid., pp. 28-31.

thought and style which places each word in its own right  
 words' a recurrent translation from one to another to each  
 its corresponding practical goal and emotional unity.  
 "The technical quality of great art," Mr. Dewey writes,  
 "is its rendered instrumentality for furthering some activity or  
 purpose. . . they are their own ends for being just be-  
 cause they are charged with an end in apprehension, ex-  
 tending the horizon of vision, widening discrimination and  
 exacting standards of appreciation which are continuous and  
 deepened by further experience."<sup>10</sup>

Mr. Dewey implies that it is a fact that art is a  
 it is truly art, as a union of the conceivable and the un-  
 lately enjoyable, of the instrumental and the consummatory,  
 that makes it impossible to institute a distinction in and be-  
 tween useful and fine arts.<sup>11</sup> He contends that

"things are sometimes said to belong to the mental  
 arts merely because they are done by the hand and not  
 exclusively by common people. These things of daily  
 use for ordinary ends are creative in later periods,  
 or be transferred to another culture. . . and being  
 rare and sought by connoisseurs, such things as  
 words of fine art. Other things may be called fine  
 because their manner of use is distinctive or ex-  
 ceptionally ostentatious. . . Art is what in propo-  
 tion as it is universal, as the universalities of  
 nature which it reveals and utilizes are extensive  
 and profound--provided they are thereby applied in  
 concrete objects or situations. . . and wherein our  
 vision for new and unforeseen embodiments of the  
 truth they convey."<sup>12</sup>

10. Ibid., p. 26.

11. John Dewey, Art and Education, p. 21.

12. Ibid., pp. 28-31.

### Art in Everyday Social Life

"Artists, painters and architects," testifies Mr. Dewey, "are an immense educational force, though they are at the present time far from having an organic place in the existing social order."<sup>13</sup> For, "until local communal life can be restored the public cannot adequately resolve its most urgent problem: to find and identify itself and liberty and equality isolated from communal life will remain helpless abstractions."<sup>14</sup> The "sharing in the goods of life should come through various forms of communal human association which underlie, the modern sense of humanity and democracy."<sup>15</sup>

With respect to what is aesthetically admirable, formation of a cultivated and effectively operative good judgement or taste, intellectually acceptable and morally approvable is the supreme task set to human beings by the incidents of experience.<sup>16</sup> Mr. Dewey says that "democracy must begin at home and its home is the neighborly community."<sup>17</sup>

Concerning the problem of society's operation in the planning of the liberal arts colleges, Mr. Dewey points out that the subjects themselves are not liberal and that liberal and

---

13. Dewey and Watson, The Teachers and Society, p. 334.

14. John Dewey, The Public and Its Problems, pp. 216, 149.

15. John Dewey, Reconstruction of Philosophy, pp. 206, 209.

16. John Dewey, The Quest for Certainty, p. 262.

17. John Dewey, The Public and Its Problems, p. 213.

THE LIBERAL IDEAL

"American, eastern and western,"

"and an educational force. That is the idea - sent that far from having an organic life in the social order." "The liberal ideal is not a mere slogan: it is a living and breathing thing, and it is the life of the nation. It is the life of the nation, and it is the life of the world. It is the life of the world, and it is the life of the universe. It is the life of the universe, and it is the life of the God who created it. It is the life of the God who created it, and it is the life of the God who created it."

With respect to what is essentially a liberal education of a cultivated and effectively operative good judgment or taste, intellectually receptive and morally responsive to the supreme task set to human beings by the incidents of existence. Mr. Dewey says that "education must begin in the home and its home in the neighborhood community."

Concerning the problem of society's operation in the planning of the liberal arts of life, Mr. Dewey points out that the subjects themselves are not liberal and that liberal and

15. Dewey and Watson, The Teachers and Society, p. 234.

16. John Dewey, The Public and Its Problems, pp. 212, 213.

17. John Dewey, Reconstruction of Philosophy, pp. 206, 207.

18. John Dewey, The Quest for Certainty, p. 261.

19. John Dewey, The Public and Its Problems, p. 213.

useful arts are not sharply contrasted in this social organization of today which has undergone a revolution. The only solution to the problem of securing for the liberal arts college its due function in democratic society is to see that the technical subjects which are now socially necessary acquire a humane direction.<sup>18</sup> The most outstanding need is the interfusion of knowledge of man and nature, of vocational preparation with a deep sense of the social foundations and social preparation with a deep sense of the social foundations and social consequences of industry and industrial colleges in contemporary society.<sup>19</sup>

"The expressive side of art can bring home to participants the feelings of unnumberable people of unnumberable ages about all the major concerns of human life. Indeed the capacity of the arts to verify specific feelings is so great and its utility to participants so vast that. . . some thinkers have argued that the arts are an indispensable condition of civilization or of the adjustment of one individual to what is basic in the lives of other individuals and an indispensable foundation of congruity of feeling or social solidarity between individuals and peoples."<sup>20</sup>

In like manner equal contributions come from the dimension of materials and form.

"A new movement in painting may emphasize a certain purity of color or certain types of shape or line, and thus may alter the taste of innumerable people

---

18. John Dewey, Problems of Men, p. 86.

19. Ibid., p. 87.

20. D. W. Gotshalk, Art and the Social Order, p. 210.

useful arts are not sharply contrasted in this social organization. The only nation of today which has undergone a revolution in the problem of economic organization for the liberal arts college is the function in Democratic society is to see that the technical subjects which are now usually necessary require a humane direction.<sup>18</sup> The most outstanding need in the history of knowledge of man and nature, of vocational preparation with a deep sense of the social foundations and social preparation with a deep sense of the social foundations and social consciousness of industry and intellectual colleges in contemporary society.<sup>19</sup>

"The expressive side of art can bring home to us the feelings of unnumbered people of unnumbered ages about all the major concerns of human life. Indeed the capacity of the arts to verify specific feelings is so great and the ability to re-act to them as vast that, as thinkers have argued that the arts are an indispensable condition of civilization or of the adjustment of one individual to what he finds in the lives of other individuals and an indispensable foundation of community of feeling or social solidarity between individuals and peoples."<sup>20</sup>

In like manner equal contributions come from the dimension of material and form.

"A new movement in painting may emphasize a certain quality of color or certain types of shape or line, and thus may alter the taste of innumerable people

18. John Dewey, Problems of Men, p. 36.  
 19. Ibid., p. 37.  
 20. D. W. Goshalk, Art and the Social Order, p. 210.



and even be adapted in public displays, in house decoration, in dress style and in advertising. . . . The materials and form of an inherited architecture may shape in endless ways the everyday habits of people who adapt themselves to it. . . . The value of the dimensions of works of art are merely the values of life, clarified, intensified, and raised to full aesthetic stature. . . . The finer the art the finer are the broad cultural contributions that it makes possible; and works that are finest as art are also the finest sources of art's broad cultural influences."<sup>21</sup>

### Education, Art and Economic Life in America

"In the actual advance of knowledge and the arts, there is much more than mere extension of facts and principles. . . . In a situation where the skills or arts and the subject matter of knowledge have become interwoven and interdependent, adherence to the policy forming the studies of secondary and collegiate instruction on the basis of many isolated and independent subjects is bound to result in precisely the kind of confusion we have at present. . . conflict between the cultural, or liberal, and the practical will continue with result of confusion as long as both of them are narrowly conceived."<sup>22</sup>

Mr. Dewey concurred with Arthur Morgan<sup>23</sup> that with the modern application of all the sciences and arts to vocations and the successful scientific search for principles within the operations and purposes of the vocations themselves, study within one's vocational preparation is an important means of freeing and liberalizing the mind. The inevitable trend in

---

21. Ibid., pp. 211-212.

22. John Dewey, The Way Out of Educational Confusion, pp. 14-26.

23. Arthur Morgan, President of Antioch College; later became President of the T. V. A.



education is toward the rapid thinning of the traditional educational wall between vocational and cultural. The liberal arts college will survive and render service in proportion as it recognizes this fact and brings its course of study and administrative set up into effective conformity with it.<sup>24</sup>

In the solution, Mr. Dewey intimated that the taking into subsequent life, by the student, of an enduring concern for some field of knowledge and art, outside his immediate profession preoccupation, is the proof of the success of his schooling.

"A reorganization of subject matter which takes account of outleadings into the wide world of nature and man, of knowledge and of social interest and curiosity cannot fail to awaken some permanent interest. Theoretical subjects will become more practical, because more related to the scope of life; practical subjects will become more charged with theory and intelligent insight. Both will be vitally and not just formally unified."<sup>25</sup>

In the above words, Mr. Dewey pointed the way out of confusion on the college level and further observed that:

"Only new aims can inspire educational effort for clarity and unity. They alone can reduce confusion, if they do not terminate conflict they will at least render it intelligent and profitable."<sup>26</sup>

In our day and age it is also important to clear up the misunderstanding as to the function of art in the college pro-

---

24. John Dewey, The Way Out of Educational Confusion, pp. 27-28.

25. Ibid., pp. 38-39.

26. John Dewey, Art and Education, p. 74.

education in fact is the result of a social process. The individual will not be an individual until he has been socialized. The individual will survive only insofar as he is socialized. It is recognized that the individual is not a static entity.

In the education, it is every individual that is being educated. At the same time, the individual is being educated in the process of the socialization process. The individual is being educated in the process of the socialization process. The individual is being educated in the process of the socialization process.

"A socialization of the individual is not a static process. It is a dynamic process. The individual is being educated in the process of the socialization process. The individual is being educated in the process of the socialization process. The individual is being educated in the process of the socialization process."

In the above words, the socialization process is being described. The individual is being educated in the process of the socialization process. The individual is being educated in the process of the socialization process. The individual is being educated in the process of the socialization process.

In our day and age it is also important to clear up the misunderstanding as to the function of the individual in the social process.

- 26. John Dewey, Art and Education, p. 7.
- 27. Ibid., p. 78-9.
- 28. John Dewey, The New Art of Educational Construction, pp. 17-18.

gram, in industry or in everyday life. Art is not synonymous with the ivory tower. All expression is art. In expressing ideas or impressions with the brush, chisel or building block, artists through self-expression communicate with the individual tools of the world about them. Lawrence Buermeier expresses accurately the purpose of art in our environment as follows:

"To make human nature intelligible to itself--that is the real purpose of art, that, and not any construction of a sanctuary for those who find the world of practical affairs too much for them. The artist makes human nature intelligible, not, like the psychologist, by analysis of it in the abstract, but by showing imaginatively the object and activities in which it can find satisfaction. His command of a recognized medium. . . is necessary if he is to make what he imaginatively divines common coin, but it is in the divination, the vision, that he really exercises his vocation. This, and this only, is what makes him not a purveyor of amusement but a creator of life."

### Training and Teaching of Art in America

Mr. Dewey maintains that, "every study or subject has two aspects: one for the scientist as a scientist; the other for the teacher as a teacher;" but that "these two aspects are in no sense opposed or conflicting. (Although not identical). . . the teacher is concerned with the subject matter of science as representing a given stage and phase of the development of experience. His problem is that of inducing a vital, and personal experiencing. . . the teacher is concerned not with the subject matter as such but with subject-matter as a related factor in a total and growing experience."<sup>27</sup>

---

27. John Dewey, The Child and the Curriculum, pp. 29-30.

... in industry or in everyday life. And it is not only  
 with the ivory tower. All expression is not. In expression  
 ideas or impressions with the brain, chief of which is  
 written through self-expression in some form or other  
 souls of the world about them. Lawrence writes on expression  
 accordingly the purpose of art in our environment is as follows:

"To make human nature itself a part of itself—that  
 is the real purpose of art, that is not any con-  
 struction of a world for those who live in it.  
 world of practical affairs too real for them. The  
 artist makes human nature itself a part of itself, like  
 the psychologist, by analysis of it in its abstract  
 but by showing imaginatively the object and its  
 also in which it can find satisfaction. The concern  
 of a recognized beauty. . . . It is necessary for it to  
 make that he imaginatively divides common coin, but  
 it is in the division, the vision, that he really  
 exercises his creation. This, and this only, is the  
 makes him not a purveyor of a present but a creator  
 of life."

Training and Teaching of Art in America

Mr. Dewey maintains that "every study or subject has two  
 aspects: one for the scientist as a scientist; the other for  
 the teacher as a teacher; but that "there are no aspects and no  
 no sense opposed or conflicting. (Although not identical). . . .  
 the teacher is concerned with the subject matter of science as  
 representing a given state and phase of the development of ex-  
 perience. His problem is first of indicating a vital, and personal  
 experiencing. . . . the teacher is concerned not with the subject  
 matter as such but with subject-matter as a related factor in

a total and growing experience." 27

27. John Dewey, The Child and the Curriculum, p. 29-30.

Mr. Dewey explains that,

"unless the material is translated into life-terms in the child's life, with connection with what the child has already seen and felt and loved, the material becomes purely formal and symbolic, and that the subject does not become a reality, if it does not lead up to an into out of something which has previously occupied a significant position in the Child's (or student's) life for its own sake. . . . (the same is true on the college level, and is true in art as in any other subject, as well) . . . .For without motivation, (which Mr. Dewey identified as a need growing out of present tendencies and activities) located in the present in some obstacle which can be handled if the truth in question is mastered there is no incentive to motivation."<sup>28</sup>

Incentive can be achieved in art with living motivation in the observation of nature. In conclusion, Mr. Dewey states that,

"When the knowledge that makes up the study enables the teacher to determine the environment of the child then the teacher can set up activities whereby the students activities will move by their own direction to allow that child or art student's nature fulfill its own destiny, revealed to the teacher in whatever of science art and industry the world now holds as its own."<sup>29</sup>

In the training of the artist in experiences and growth Albert C. Barnes a disciple of Mr. Dewey's, likens the artist to the scientist using the Dewey Scientific Method:

"The traditions of art play exactly the same part in stimulating and depicting the artists activities of mind and body, and in nourishing his growth, that the

---

28. Ibid., pp. 32-33.

29. John Dewey, The Child and the Curriculum, p. 39.





facts and principles of science do for the physicist's or chemist's. Indeed, each of the traditions of art may be described as a systemitized way of seeing, in which particular aspects or qualities of the visible world are selected and arranged in a characteristic type of organization. To have mastered the traditions means therefore to have been the objective things about us from many points of view, to have acquired a rich store of material for the esthetic interpretation of reality. . . the artist's use of tradition tentatively or experimentally. . . as suggestion. . . means of illumination. . . in balanced coordination with the particular object or scene which provides the problem of seeing and the opportunity of growth . . . feeds his aesthetic activity and gives it direction and meaning. . . authentic art is true experience, in which interest, knowledge, and all the power of mind and body cooperate to produce a personal achievement."<sup>30</sup>

Discussing growth, development and art activity, Mr. Dewey draws the conclusion that,

"Growth or development however continuous in essence, shows an alternation of rapid and obvious advances with pauses. . . of gestation in which the activity of the organism continues unabated but takes the formal preparation for a new variety of expression. Indeed, the absence of such pauses is likely to point, not to uninterrupted development, but to the fact that the individual has reached the limit of his growth early, and is therefore unable to attain any more profound ordering of his experience. . . . It follows that in the creative artist, as well as in the profound thinker, the most significant part of growth takes place during these periods of gestation, when his subconscious is in control; that his experience too is basically a matter of active commerce with environment, and that his explicit reflection is instrumental to making an adjustment of his whole personality to the objective world. His emotions are deeper than his reasoning and they determine the purpose which his conscious intelligence advises means to carry out. This conclusion is of the utmost importance for the understanding of both art and intellectual activity."<sup>31</sup>

---

30. John Dewey, Art and Education, pp. 187-188.

31. John Dewey, Art and Education, pp. 192-193.

facts and principles of science to form the basis of  
 or character. These, and the other things which  
 may be described as "qualitative" in character,  
 which particular aspects or qualities of the whole  
 would be selected and arranged in a definite  
 type of organization. To have mastered the qualitative  
 nature of things is to have been the objective stage  
 about as far as any student of the mind can go  
 a high type of mental development. This is the  
 reason of the fact that the qualitative stage of the  
 development of the mind is the most important  
 factor of the mind. It is the stage in which  
 the mind is most active and most productive  
 with the particular object of its attention. It  
 the problem of education and the opportunity to  
 the mind to develop its activity and to give it  
 direction and meaning. . . . and to give it  
 direction in which it should be used, and all in  
 power of mind and body cooperate to produce a  
 social environment."

Discussing growth, development and the activity of the

Dewey draws the conclusion that

"Growth or development is not a mere continuation in space  
 shows an extension of matter and of those advanced  
 with power. . . . of education in which the activity  
 of the organism continues unimpeded and the  
 formal organization for a new variety of organization.  
 Indeed, the absence of such power is likely to  
 point not to a maintained development, but to the  
 fact that the individual has reached the limit of  
 his growth energy, and as the force tends to attain  
 any more progress, resulting in his experience. . . .  
 It follows that in the educative activity, as well as in  
 the professed sciences, the most important part of  
 growth takes place during these periods of transition,  
 when the subconscience is in an effort; that the exper-  
 ence too is basically a matter of active experience  
 with environment, and that the explicit relations  
 is instrumental to making an adjustment of his whole  
 personality to the objective world. His emotions  
 are deeper than his reasoning; and they enter into the  
 purpose which his conscious intelligence serves merely  
 to carry out. This conclusion is of the utmost impor-  
 tance for the understanding of both art and intellectual  
 activity."

30. John Dewey, Art and Education, pp. 174-188.  
 31. John Dewey, Art and Education, pp. 192-193.

## CHAPTER IV

### MAN'S SPECIALIZATION OF ART THROUGH PRODUCTION IN AN ARTIFICIAL SCIENTIFIC-INDUSTRIAL ENVIRONMENT

#### Man and Art in an Artificial Environment

As Mr. Dewey has stated, the truth of the statement that, "instruction in the arts of life is something other than conveying information about them," that "it is a matter of communication and participation in values of life by means of the imagination," and that "works of art are the most intimate and energetic means of aiding individuals to share in the arts of living,"<sup>1</sup> is indisputable. In order to recover an organic place for art in civilization today, we must realize that science is here and that the artisan works under industrial conditions. The liberty of choice which allowed the craftsman to work by hand, and with the mind as a human creator, has been replaced by the machinist, mechanic or the machine itself.

"Production of objects enjoyed in direct experience by those who possess, to some extent, the capacity to produce useful commodities expressing individual values, has become a specialized matter apart from the general run of production. This fact is probably the most important factor in the status of art in present civilization."<sup>2</sup>

This is a typical example of man producing a mechanical art, a contribution to his artificial environment as a technical con-

---

1. John Dewey, Art as Experience, p. 336.

2. Ibid., p. 341.

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS

THE MECHANICAL ANALOGY

As Mr. Dewey has stated, the truth of the matter is that

"the mechanical analogy is not a mere metaphor, but a

very important one, for it is in the nature of a

method and procedure in science, and it is not

merely a device for making the truth of the matter

more intelligible, but it is a method of

investigation. In order to understand the truth of the

matter, we must understand the truth of the

mechanical analogy, for it is in the nature of a

method and procedure in science, and it is not

merely a device for making the truth of the matter

more intelligible, but it is a method of

investigation.

"The mechanical analogy is not a mere metaphor, but a

very important one, for it is in the nature of a

method and procedure in science, and it is not

merely a device for making the truth of the matter

more intelligible, but it is a method of

investigation.

1. John Dewey, Art as Experience, p. 226.

2. Ibid., p. 221.

tribution rather than a human creative endeavor in relation to communal life.

Mr. Dewey, in discussing industry, observes that when a well constructed industrial machine has form externally, it fits into a larger experience; it brings about a condition that is favorable to esthetic enjoyment. In the esthetic sense, there is something clean about a piece of machinery that has a logical structure that fits it for its work; there is something about the polish of steel and copper that is essential to good performance, and is intrinsically pleasing in perception. The great gains in form and color are recognizable if one compares the commercial products of the present with those of even twenty years ago.

"The habits of the eye as a medium of perception are being slowly altered in being accustomed to the shapes that are typical of industrial products and to the objects that belong to urban as distinct from rural life. The colors and planes to which the organism habitually responds develop new material for interest. . . . Even the object of the natural landscape come to be 'apperceived' in terms of the spatial relation characteristic of objects the design of which is due to mechanical modes of production; buildings, furnishings, wares. Into an experience saturated with these values, objects having their own internal functional adaptations will fit in a way that yields esthetic results."<sup>3</sup>

In the artificial environment man has set up in our machine age of industry, Dewey suggests that the changes be made in the economic system of production for private gains must be one of

---

3. Ibid., p. 342.

... rather than a human creative endeavor in relation  
 to communal life.

Mr. Dewey, an American philosopher, observes that when  
 we consider industrial machinery we have a feeling, it  
 is into a larger experience; it brings about a condition  
 that is favorable to aesthetic enjoyment. In the artistic  
 sense, there is something clean about a piece of machinery  
 that has a logical structure that fits its work; there  
 is something about the design of steel and copper that is  
 essential to good performance, as is fundamentally the case  
 in poetry. The great gains in form and color are necessary  
 in order to compare the completed products of the present  
 with those of even twenty years ago.

"The habits of the eye as a result of perception  
 are being slowly altered in being accustomed to  
 the shapes that are typical of industrial pro-  
 ducts and to the objects that belong to them as  
 distinct from rural life. The color and planes  
 to which the eye has habitually responded develop  
 new material for interest. . . . Given the object  
 of the natural language come to be 'perceived'  
 in terms of the spatial relation of elements  
 of objects the design of which is due to technical  
 modes of production; buildings, furnishings, vessels,  
 into an experience associated with these things,  
 objects having their own internal functional aspects -  
 there will fit in a way that yields aesthetic results."

In the industrial environment, man has set up in our machine  
 age of industry, Dewey suggests that the changes be made in the  
 economic system of production for private gain must be one of

"radical social alteration, which affect the degree and kind of participation the worker has in the production and social disposition of the wares he produces. Only such a change will seriously modify the content of experience into which creation of objects made for use enters. . . . This modification of the nature of experience is the finally determining element in the esthetic quality of the experience of things produced. . . a change that will reduce the force of external pressure and will increase that of a sense of freedom and personal interest in the operations of production is important. . . . Oligarchical control from the outside of the processes and the products of work is the chief force in preventing the worker from having that intimate interest in what he does and makes that as an essential prerequisite of esthetic satisfaction. . . . The psychological condition resulting from private control of the labor of other men for the sake of private gain are the forces that suppress and limit aesthetic quality in the experience that accompanies processes of production."<sup>4</sup>

It is obvious that this contribution by Dewey places the finger on the elements in our artificial social environment which limit man's great human creative artistic expression in a broad universal manner and show how instead he could benefit man in his social and cultural life in terms of not only his own civilization and nation, but internationally by affecting his artistic creations affecting world art trends as well.

#### Art Experience in the Scientific World of Man

Realizing that we all are facing a new and changing world in which sociologically man is not isolated, Dewey encourages activities involving social relationships to develop experience in living in our scientific world in order to grow with it and

---

4. Ibid., pp. 343-344.

"radical social structure" which is the  
 and kind of production "structure"  
 production and social structure. The  
 process. Only such a structure can be  
 the content of experience in the  
 of the nature of experience is the  
 in elements in the nature of the  
 level of things. The nature of  
 due the force of experience in the  
 of a sense of direction and  
 the operations of production in the  
 (the nature of production) in the  
 order and the nature of the  
 in producing the nature of the  
 interest in the nature of the  
 that reproduce of nature in the  
 psychological order in the  
 of the nature of the nature of the  
 gain are the nature of the nature of the  
 quality in the nature of the nature of the  
 of production."

It is obvious that this contribution is very close to  
 things on the elements in our nature and social structure  
 which limit and direct human and social activity in  
 a broad universal manner and which are the basis of  
 man in his social and cultural life in terms of his  
 own civilization and nature, but independent of the  
 his artistic creation which is the basis of his

Art Experience in the Personal Field of Man

Realizing that we all are living in a world  
 in which sociologically we are not isolated, but  
 activities involving social relationships to develop  
 in living in our scientific world in order to work with it



adjust to it. How this can be done from childhood is experience in exploring the interconnection of science and art as carried out by Albert Barnes, using Dewey's principles.

This interconnection of science and art becomes more fully apparent when we consider them both as means of communication, as indispensable factors in every stage and aspect of education.

"Born as we all are, helpless and speechless, and dependent upon others for all the necessities of life, we must acquire slowly and gradually the capacities which make life more than a sum of vegetative and animal processes. As the utterly selfcentered and uncomprehending infant develops . . . his world takes on order and mirrors the objective world which lies about him. He learns to relate his cries. . . and movements to. . . things and what persons in his environment do to him. . . . In his growth he grasps the difference between things. . . which affect him, and persons who communicate with him. Throughout the rest of his life, he elaborates the distinction."<sup>5</sup>

The infant learns that he must not treat persons as things. It is the dawn of morality. With a penetrating, comprehensive grasp of things, he learns and is enabled to do with them what he could never do by untutored impulses--the dawn of science. Upon learning that with particular voice tones, cries, questions, and combinations of words he can make others aware of what he sees with his mind's eye--the dawn of art. In these expressions, Dr. Barnes parallels Dewey's philosophy of art and education as carried out in practice in a program of experience.

---

5. Ibid., pp. 3-4.



Dewey explains this idea in his own words by saying that,

"for many years, I have thought and taught that experience is an interact between the self and some aspect of its environment. Purposeful, intelligent action is the means by which this interaction is rendered significant. In the course of such action, objects acquire meaning and the self becomes aware of its own powers, since by intelligent control of the environment, it directs and consolidates its own capacities. Purposeful action is thus the goal of all that is truly educative and is the means by which the goal is reached and its content remade. Such activity is of necessity a growth and a growing. . . . In this process of intelligent living there is no inherent limit. It should grow from infancy to death. . . . Arrest of the processes of growth is really the arrest of intelligent living, of education."<sup>6</sup>

This contribution of Dewey points to life as an ever renewing process, the experiencing of which is endless in an educational capacity. Finding in a common experience new meaning is finding a new control through seeing objectively. Mr. Dewey expresses it as follows:

"When the method of the teacher leads the pupil to see in the object features and relations he has not seen before, both teacher and pupil come into intellectual and emotional control of the situation. Then the habit of objective seeing is formed, and the habit operates in subsequent seeing. The information acquired. . . becomes an active resource. Experience is immediately enriched and the capacity for growth for continued experience is expanded and directed."<sup>7</sup>

In like manner, the student should learn how his eyes can show him in his own world more of what lends color and zest

---

6. Loc. cit.

7. Ibid., p. 7.

... explain this idea in his own words by saying that

"For many years, I have thought and thought about  
experience in an interest for an idea. It is  
some aspect of the environment. In the case of  
intelligent action is the result of this kind of  
action is a response to a situation. In the course of  
such action, objects do not remain and the result  
becomes aware of the environment. It is in this  
manner that the environment is affected. It is  
consequently the environment. It is in this way  
at times the goal of which the result is a result  
in the sense of which the goal is a result of  
consciousness. Such activity is of necessity a  
growth and a growth. . . . In this process of in-  
telligent living there is no inherent limit. It  
should grow from infancy to death. . . . It is  
the process of growth in which the extent of in-  
telligent living is determined."

This contribution of Dewey points to the fact that  
process, the experiencing of which is an educational  
activity. Finding in a common experience new meaning in things  
and a new control through being objectively. Mr. Dewey ex-  
presses it as follows:

"When the action of the teacher is the goal to  
see in the object itself and relations he has not  
seen before. Both teacher and pupil come into inter-  
action and emotional control of the situation.  
Then the habit of objective seeing is formed, and  
the habit operates in subsequent seeing. The inter-  
action required. . . . becomes an active resource. In-  
teraction is thus largely understood and the capacity for  
growth for continued experience is expanded and  
directed."

In like manner, the student should learn for his eyes can  
show him in his own world more of what he has seen and best

to what he does from day to day from guidance and training of the student's own perception, through study of masterpieces of the past, in order to better evaluate the merits in modern art expression of today. Dewey's objection to prevailing academic methods of instruction in art is that these same masterpieces of art are used as objects of adoration in teaching how they were produced in the past in terms of the technique alone, set apart from real living and the experience of the student's own culture and day, and disconnected from their original setting. However, as Albert Barnes has pointed out, the academicians lose sight of the fact that,

"technique emphasized and isolated loses its appropriate function as an instrument for expression and becomes itself an expression of manual dexterity and hence of dull perception and stupidity. . . instead of being a strictly sub-ordinated instrument of artistic expression."<sup>8</sup>

### Industry, Art and Man in American Education

The fact that "art is production and that production occurs only through an objective material that has to be managed and ordered in accord with its own possibilities,"<sup>9</sup> in order to perform its function of liberation and release for the artist and the appreciation alike make it at once compatible with industry. In like manner, Dewey contributes the explanation that "in an

---

8. Albert C. Barnes, Art and Education, p. 16.

9. John Dewey, Art as Experience, p. 280.

to what he does from day to day, from week to week, from month to month, from year to year, through all the vicissitudes of the past, in order to better understand the present in its modern or expression of today. Today's definition of a general or scientific method of education in the United States is that it is a method of education in which the student is not only a recipient of knowledge but also a discoverer of it. In other words, the student is not only a recipient of knowledge but also a discoverer of it. In other words, the student is not only a recipient of knowledge but also a discoverer of it. In other words, the student is not only a recipient of knowledge but also a discoverer of it.

"technique emphasized and I stated later the same -  
 precise function as an instrument of expression  
 and become itself an expression of what it is  
 stand of being a strictly self-organized instrument  
 of artistic expression."

Industry and Art in Modern Education

The fact that "art is production and its production occurs only through an objective material process" is the basis of the modern theory of art. In order to be ordered in accord with its own possibilities, "the artist must form the function of liberation and release for the artist and the appreciation alike must be as one compatible with industry. In like manner, Dewey contributes the explanation that "in all

8. Albert G. Barnes, Art and Education, p. 16.  
 9. John Dewey, Art as Experience, p. 200.

emphatic artistic-esthetic experience the relation is so close that it controls simultaneously both the doing and the perception.<sup>10</sup> Such vital intimacy of connection can be had only if the hand and the eye and emotion guide the expression by purpose.

"The potter (artesian of industry) shapes his clay to make a bowl useful for holding grain; but he makes it in a way so regulated by the series of perceptions that sum up the serial acts of making, that the bowl is marked by enduring grace and charm. The general situation remains the same in painting a picture, erecting a building or molding a bust. Moreover at each stage there is anticipation of what is to come. This anticipation is the connecting link between the next doing and its outcome for sense. What is done and what is undergone are thus reciprocally cumulatively and continuously instrumental to each other."<sup>11</sup>

This is a typical example of experiencing by doing, of setting up continuous objectives as the experiencing reveals new objectives through clearer perception of immediate ends in view.

In this case, Mr. Dewey would say that,

"Art, the mode of activity that is charged with meanings capable of immediately enjoyed possession is the complete culmination of nature and science, is properly a hand maiden that conducts natural events to this happy issue."<sup>12</sup>

This, of course, would only be the case in other than an artificial environment, where natural social and cultural events could combine with science for culmination in art activity.

---

10. Ibid., p. 50.

11. Loc. cit.

12. John Dewey, Experience and Nature, p. 358.





However, Mr. Dewey points out that quite an opposite reaction can take place:

"When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deals. Art is cut off from that association with the materials and aims of every other form of human effort, undergoing and achievement. . . ."13

Writing upon the philosophy of the Fine Arts, Mr. Dewey is attempting to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings and sufferings that are universally recognized to constitute experience. This is a new and great contribution to the identification of the importance art plays and the place it holds in art expression in a new age of industry and science.

"We reach a conclusion regarding the relation of instrumental and fine art. . . that Fine Art consciously undertaken as such is peculiarly instrumental in quality. It is a device in experimentation carried on for the sake of education. It exists for the sake of a specialized use, use being a new training of modes of perception. The creation of such works of art are entitled, when successful to the gratitude that we give to inventors. . . in the end, they open new objects to be observed and enjoyed. . . a genuine service. . . . However, this instrumental art performing this special utility should not be arrogated the exclusive name of Fine Arts."14

---

13. John Dewey, Art as Experience, p. 3.

14. John Dewey, Experience and Nature, p. 392.



In regard to American Education and the place of Art in the curriculum, Dewey expounds the following observation which, of course, is especially true of Art on the college level, indeed, if art is even included at all, in the so-called "Liberal Arts" college curriculum:

"Our present education. . . is highly specialized, one sided and narrow. It is an education dominated almost entirely by the medieval conception of learning. It is something which appeals for the most part simply to the intellectual aspect of our natures, our desire to learn, to accumulate information and to get control of the symbols of learning; not to our impulses and tendencies to make, to do, to create, to produce, whether in the form of utility or of art. The very fact that manual training, art and science are objected to as technical, as tending toward mere specialization, is of itself as good testimony as could be offered to the specialized aim which controls current education. Unless education had been virtually identified with the exclusively intellectual pursuits, with learning as such, all these materials and methods would be welcome, would be greeted with the utmost hospitality."<sup>15</sup>

Instead, Mr. Dewey insists that art and science have been excluded in favor of more intellectual pursuits. For example,

"while training for the profession of learning is regarded as the type of culture, as a liberal education, that of an artist, a sculptor, an architect, a farmer, a merchant, or a railroad manager, is regarded as purely technical and professional. The result is that which we see about us everywhere-- the division into 'cultured' people and 'workers,' the separation of theory and practice. . . . While our educational leaders are talking of culture, the development of personality, etc., as the end and aim of education, the great majority of those who pass under the tuition of the school regard it only as a narrowly practical tool with which to get bread

---

15. John Dewey, The School and Society, pp. 41-44.

In regard to American education and the Dewey movement in the curriculum, Dewey expounds the following: "Dewey, of course, is especially true of his on the college level, indeed, it has in some respects, to be considered as a 'liberal arts' college curriculum."

"Our present education . . . is a highly specialized one sided and narrow. It is an education based almost entirely on the technical conception of learning. It is something which is done for the most part simply to the knowledge of a subject of our nature, our desire to learn, to acquire information and to get control of the objects of learning; not to our mind and tendencies to make, to create, to produce, whether in the form of skill or of art. The very fact that manual training, art and science are objected to as technical, as being too technical, is of itself a good testimony as to the specialization, the technical and the narrowness of our present education. This education has been virtually identified with the study of intellectual subjects. With learning as a goal, all these technical and manual would be welcome, would be greeted with the warmest hospitality."

Indeed, Mr. Dewey insists that art and science have been excluded in favor of more intellectual pursuits. For example,

"While training for the profession of learning is regarded as the type of culture, as liberal education, that of an artist, a scientist, an engineer, a farmer, a merchant, or a military engineer, is regarded as purely technical and professional. The result is that which we see about us everywhere: the division into 'cultured' people and 'workers'. While the separation of theory and practice . . . while our educational leaders are talking of culture, the development of generalities, etc., at the end and aim of education, the great majority of those who pass under the tuition of the school regard it only as a narrowly practical tool with which to get bread."

---

J. Dewey, The School and Society, pp. 1-44.

and butter enough to eke out a restricted life. If we were to conceive our educational end and aim in a less exclusive way, if we were to introduce into educational processes the activities which appeal to those whose dominant interest is to do and to make, we should find the hold of the school upon its members to be more vital, more prolonged, containing more of culture."<sup>16</sup>

In fighting for an enlightened educational program in which industry would be relegated the position to which it is entitled, being so closely tied up with cultural and social issues, Mr. Dewey demands for science and art a rightful share in the college program to prepare a common meeting ground for the cultured people and the workers, in terms of a coordinated program to carry out theory (thinking) into practice (production); to create a unity in the educational program, to develop a society and cultured people of insight and capacity well informed of the potentialities of their own civilization and aware of national, international and world developments. This he expresses as follows:

"The introduction of active occupations, of nature study, of elementary science, of art, of history; the relegation of the merely symbolic and formal to a secondary position; the change in the moral school atmosphere, in the relation of pupils and teacher--of discipline; the introduction of more active, expressive, and self-directing factor--all these are not mere accidents, they are necessities of the larger social evolution . . . . If we once believe in life. . . then will all the occupations and uses. . . then will all history and science become instruments of appeal and materials of culture to. . . imagination, and through

---

16. Loc. cit.



that to the richness and orderliness of life. Where we now see only the outward doing and the outward product, there, behind all visable results, is the readjustment of mental attitude. The enlarged and sympathetic vision, the sense of growing power, and the willing ability to identify both insight and capacity with the interests of the world and man. Unless culture be a superficial polish, a veneering of mahogany over common wood, it surely is this--the growth of the imagination in flexibility, in scope, and in sympathy, will the life which the individual lives is informed with the life of nature and of society."<sup>17</sup>

This appeal and application for a larger conception of education of the people for life in society, by Mr. Dewey, is in keeping with his humanistic interest in the individual expression of that people, as a social unity, rather than as a segregated, partially educated, split, cultural group. This is a great contribution to the communal living of America as a composite society and once cognizance has been taken of the significance of this request for education for all the needs of all the people, a greater art and civilization will result through the coordinated, integrated, society as it experiences cooperative social living on the basis of equality.

---

17. Ibid., pp. 72-73.

... to the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...  
 ... the ... and ...

This type of ... and ...  
 education of the people for the ...  
 in keeping with the ...  
 of the people, as a ...  
 ...  
 is a great contribution to the ...  
 a composite society, the ...  
 ...  
 of all the people, a ...  
 through the ...  
 cooperative social living in the ...



## CHAPTER V

### INDUSTRY ARTS GREATEST PATRON IN THE FACE OF PUBLIC INDIFFERENCE TO ART

#### The Limitations of Art in Education Today

The absence of a distinctly fine art in the industrial life around us is due not merely to chance. In our educational system, Art Education in the colleges has been neglected especially by the so-called liberal arts college. This indifference has been passed on as the attitude toward art in every day life. It is estimated that less than twenty-five percent of all the Liberal Arts Colleges in America offer art in the curriculum. As a result, the art training is left in the hands of private art schools and institutions where students are trained for active participation in technical artistic skills needed to meet the requirements of industrial production.

If the college, as the leader in cultural thinking, neglects the indoctrination of the student in art tradition, necessary to better enable him to evaluate art in his every day communal living, where is he to acquire his background of appreciation?

It has come to the point today where only those endowed with leisure, through economic security, can afford to devote the necessary time to the comprehension and appreciation of our inherited art tradition through a proper study of its

CHAPTER 1

THE UNIVERSITY OF CALIFORNIA  
BERKELEY, CALIFORNIA  
MAY 1968

THE UNIVERSITY OF CALIFORNIA

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

The University of California, Berkeley, California

It is a pleasure to have you at the University of California, Berkeley.

significant meaning and background. It is notable that the number of artists making their living from the production of Fine Art, for its own sake, is pitifully small and that their independence is limited by social approval or disapproval.

Although artists with a remarkable understanding of the aesthetic in art, and with competent background, find it necessary economically to supplement their earnings by teaching, designing for industry, or painting for commercial purposes, it is not believed that this practice prostitutes art as it is claimed by the academnician and cultural traveler who is schooled in art tradition. In fact, it is quite the opposite from the cultural trends, as these men struggling in their spare moments, vacations, and evenings have submitted, to the most discriminating of juries, for approval or disapproval, works of art of such merit that they are now hanging in the most august of the fine arts galleries in the United States and Europe. This is no mean feat, for if these artists can do in their spare time, what the economically free artist does in full time, what a tradition we would have if these men were released from their economic dependence, recognized by society and awarded the acclaim due them instead of being swallowed-up in the mass of hard working business men. These artists supply commerce and industry with its art while being hampered by problems of cost limitations, manufacturing processes and machine-production technical hindrances, commercial high pressure and economic drawbacks. It is no wonder that the art of our social

significant meaning and background. It is notable that the  
 number of artists leaving their living from the nation of  
 time and, for the own sake, in particular, is not small.  
 independence is limited by social conditions and changes.  
 Although artists with a responsible and professional life  
 activities in art, and with constant background, that is not  
 easily economically to supplement their earnings by teaching,  
 designing for industry, or writing for commercial purposes,  
 it is not believed that this practice produces any real benefit  
 is claimed by the modernists and artists, however, who are  
 schooled in art tradition. In fact, it is with the opposite  
 from the cultural trends, as there are no artists in the  
 spare moments, vacations, and periods of idleness, to the  
 most fundamental of artists, to express or interpret,  
 works of art of their merit that they are now living in the  
 most urgent of the time and conditions in the United States  
 and Europe. This is no mean feat, for in the United States  
 in their spare time, that the economically free artists do  
 will time, that a tradition is being built in the world  
 released from their economic dependence, resulting in society  
 and awarded the social due for instead of being considered  
 in the case of hard working business men. These artists enjoy  
 commerce and industry with the art while being hampered by  
 problems of cost limitations, mental training procedures and technical  
 production technical hindrances, compared to the business and  
 economic drawbacks. It is no wonder that the art of our society

order falls short of the perfection of our inheritance of art tradition.

In looking back on Greece, Rome, Florence and other great centers of art culture, we find that the artist was revered by the social order of his day. As an apprentice, he was supplied with food, clothing, and shelter and the opportunity to learn a craft with which to win esteem and national honor. Today, in a complex society, the art student emerges from college possessing a smattering of art theory but very poorly equipped to take his place in that society which in return for economic security expects technical skill as well as proficiency in academic knowledge.

In our present day social order, uncontrolled self-expression is as detrimental as over-meticulous technical detail in developing a sense of good taste and an aesthetic appreciation of the place of art in everyday living. Today, our greatest artists are buried in a life of art production within society and without recognition as they work side by side as "working men," not as creative artists apart from the social order.

"It has been acknowledged that generally speaking, fine art is the production by man of objects intrinsically interesting to perceive; and any object so skillfully produced that it has intrinsic perceptual interest has fineness of art. Jugs and automobiles often have such intrinsic perceptual interest in a marked degree and hence have fineness of art. . . works of fine art of a special nature such as paintings, sculpture, and architectural construction are distinguished from. . . utilities generally by the centrality or eminence of their



intrinsic perceptual appeal. . . . So called works of fine art are distinguished from other human products not by any art quality that other types of humanly created objects universally lack but by centrality or eminence in the existence of their intrinsic perceptual appeal, as creations of human beings who possess many properties and satisfy many interests. . . they stand or fall as works of art not on the basis of their properties but on the basis of their excellence in the aesthetic experience."<sup>1</sup>

In like manner, Dewey expresses the same thought about industrial life and the place of vocational training in the college program:

"The right educational use of science upon which industrial life is dependent would cause it to react so as to intimately affect all forms of social intercourse. . . . It would turn the trend of social sympathy to constructive account. . . give those engaged in industrial callings desire and ability to share in social control as masters of their own fate. . . and put meaning into the technical and mechanical features of machine production and distribution. . . . The privileged portion of the community by increased sympathy for labor would. . . discover the cultural elements in useful activity (art expression excluded) and increase a sense of social responsibility. . . . All this by exercising intelligence within activity which puts nature to human use . . . in securing individual culture through the direction of social conditions."<sup>2</sup>

### The Possibilities of Art in American Education

It has been stated that the college program has placed too much emphasis on academic theory and classroom lecture,

- 
1. D. W. Gotshalk, Art and the Social Order, p. 29.
  2. John Dewey, Democracy and Education, p. 374.

Industrial revolution . . . . .  
 of time and space . . . . .  
 goods not by any quality of the goods . . . . .  
 purely material objects . . . . .  
 quality or quantity in the . . . . .  
 material . . . . .  
 things are possessed . . . . .  
 interests . . . . .  
 not on the basis of their . . . . .  
 basis of their . . . . .  
 range."

In like manner, how . . . . .  
 industrial life and the place of vocational training in the  
 college program:

"The right education . . . . .  
 industrial life is dependent . . . . .  
 need to be a . . . . .  
 social . . . . .  
 of social . . . . .  
 give those on . . . . .  
 and ability to . . . . .  
 of their own . . . . .  
 technical and . . . . .  
 the . . . . .  
 portion of the . . . . .  
 for labor . . . . .  
 ments in . . . . .  
 (6) and increase . . . . .  
 (7) . . . . .  
 within society . . . . .  
 in . . . . .  
 direction of social . . . . ."

The Possibilities of Vocational Education

It has been stated that the . . . . .  
 too much emphasis on academic theory . . . . .

1. D. W. Cotnam, And the Social Order, p. 22.
2. John Dewey, Democracy and Education, p. 117.



and too little emphasis on experiencing or "learning by doing" according to Mr. Dewey's precept. In a recent address at Florida Southern College, Doctor Boris Blai, Dean of the Tyler School of Art expressed very aptly the trend of the academic institution of today by pointing out and emphasizing the fact that "we are losing our minds by not using our hands."<sup>3</sup> Students need an outlet for the expression of native ideas and mental conceptions which can be realized by transmission through physical manipulation into objects of reality as monuments of personal creative originality. Self realization, through creative originality, should not be offered alone to the student of proved talent and exceptional technical skill. It should be a part of the American educational program of every college so that all of the people may share in the arts of living and enjoy the cultural art heritage which belongs to our civilization not only because of its aesthetic expression, but in order to communicate and participate through creative activity in the experience and growth that comes from the various forms of art expression. As a relief from tension and strain, native art expression has acted as a motivation for realizing a state of relaxation and enjoyment through personal pleasure and satisfaction. There is a growing need for this type of relaxation in the college program today. It should serve as relief from the severe strain

---

3. Doctor Boris Blai, Commencement Address, given at Florida Southern College, Lakeland, Florida, June 1, 1949.



of occupational life in an artificial environment, which permits little opportunity for self-expression. Thus, art expression can develop into a hobby for enjoyment of leisure time, an added source of income, as well as a means to develop cultural appreciation of the development of art in our civilization. Surely, in any of these capacities art justifies itself in the college program. In other ways the art program is justified by the development of art appreciation of that which is aesthetic, presented for the greater enjoyment in living (by the individual) in a society and as a homemaker in American culture. The producer of art is a contributor to communal living, a cultural citizen of a great nation and through art he becomes a well integrated contributing member of a great civilization. The artist-student is engaged in productive communal living with a new American sense of the interdependence of the citizenry upon one another, within the nations of the world.

"A conception of a general-welfare state operated in the interest of the community instead of the capitalist has been taking shape in most of the leading nations of the world and can be put into concrete action in the program of art education introduced by the support of extra-aesthetic occasion consonant with great art which would allow art to flow into channels permitting maximum entrance into the life of the people. Artists would be allowed the liberty required for the exercise of his fullest capacity in his task unhampered by economic limitations and demands on his energies. A program of art education promoted to train the people in the fullest and freest use of their perceptive power would be instituted with a view to



making consequent art as widely differed as possible and as liberally appreciated with a view to holding the artist in proper esteem and to the highest level of achievement."<sup>4</sup>

The same fundamental ideas are expressed by Dewey when he says:

"It is by way of communication that art becomes the incomparable organ of instruction, but the way is so remote from that usually associated with the idea of education, it is a way that lifts art so far above what we are accustomed to think of as instruction, that we are repelled by any suggestion of teaching and learning in connection with art."<sup>5</sup>

Along with the development of an inter-nation movement in art, in realization of the common condition and needs throughout the world today, there can emerge a discovery of new working materials which may necessitate a reorientation of the artist to his new potential source of creative inspiration.

In this connection, Mr. Dewey points out the following:

"Nature and life manifest not flux continuity, and continuity involves forces and structures that endure through change: at least when they change they do so more slowly than do surface incidents and thus are relatively, constant. But change is inevitable even though it be not for the better. It must be reckoned with. Moreover, changes are not all gradual; they culminate in sudden mutations, in transformations that at the time seem revolutionary, although in a later perspective they take their place in a logical development. All of these things hold true of art."<sup>6</sup>

---

4. D. W. Gotshalk, Art and the Social Order, pp. 235-236.

5. John Dewey, Art as Experience, p. 347.

6. John Dewey, Art as Experience, p. 323.

...the same fundamental ideas are contained in Dewey's  
"The Moral Education of the Child" and "The Psychology of the Moral  
Development of the Child".

re: Dewey

"It is the way of conduct that we are concerned with  
in the moral education of the child, and it is the  
moral character of the child that we are concerned with  
in the moral education of the child. It is the way of  
conduct that we are concerned with in the moral  
education of the child, and it is the moral character  
of the child that we are concerned with in the  
moral education of the child."

Along with the development of a moral character in the  
child, in the education of the child, there are many  
other things that we are concerned with. It is the way  
of conduct that we are concerned with in the moral  
education of the child, and it is the moral character  
of the child that we are concerned with in the  
moral education of the child.

In this connection, Mr. Dewey points out the following:

"Nature and life manifest not final certainties, but  
continually changing courses and directions. They  
change through change: it is not that they change  
they do so more slowly than the human intellect  
and thus are relatively constant. The change is  
inevitable even though it be not for the better.  
It must be reckoned with. Moreover, change is  
not all gradual; they culminate in sudden leaps  
forward, in transformations that the child sees  
revolutionary, although in a later perspective  
they take their place in a logical development.  
All of these things hold true of art."

- 4. D. W. Getchell, Art and the Social Order, pp. 201-226.
- 5. John Dewey, Art as Experience, p. 214.
- 6. John Dewey, Art as Experience, p. 223.

### Art, a Potential Good in Education

Concerning the function of art in education today, Mr. Dewey speculates,

" . . . It is daily . . . more evident that unless some integration can be attained, the always increasing isolations and oppositions consequent upon the growth of specialization in all fields will in the end disrupt our civilization. . . . Art and its intelligent appreciation as manifested especially in painting is itself an integratory experience. . . . Paintings when taken out of their specialized niche are the basis of an educational experience which counteracts the disrupting tendencies of the hard-and-fast-specializations, compartmental divisions and rigid segregations which so confuse and nullify our present life."<sup>7</sup>

In experiencing the principles of art, as laid down by Mr. Dewey at the Barnes Foundation and applied in life situations, Mary Mullen in writing of problems encountered in Art Education states that, "Art is a record of experience, and education in art consists in an application of method that takes into account the attributes of both the artist and the student."<sup>8</sup> This is Mr. Dewey's concept of meaning, synonymous with experience, upon which he built the conceptions of consciousness and mind which revolutionized educational practice and enabled people to understand and enjoy their own experience in all of life's activities.

With modern educational methods, Dewey's conception of perception, consciousness, mind, and art can be put into opera-

---

7. Ibid., pp. 103-104.

8. John Dewey, Art and Education, p. 258.

Part 2. Intellectual Development in Education

Concerning the function of the intellect in education...

They are essential.

"It is only... some integration... existing conditions... upon the ground of special... will in the end... And the intellectual... especially in... experience... appointed... experience which... side of the... mental... continue and..."

In education...

Mr. Dewey of the... them, they... "The... education in... these into account... students." This is... with experience, upon... consciousness and... and enabled... in all of life's activities.

With modern... perception, consciousness, mind, and...

8. John Dewey, and his, p. 228.  
7. 1914, pp. 103-104.



tion to restore the vision, and build-up the ability of laymen and artist alike without which art is meaningless. It is his educational philosophy, which does not lead to a final end, but is a continuous reconstruction of accumulated experience, its aim is identified with the process and being ever before us which can never be reached. In this art education, reconstruction of experience and social efficiency are the aim and art education the social process through life itself. The education must be carried on around active and dynamic schooling through which the student learns the consequences of life experiences, in relation to others:

"The education is thus one of continual adjustment. In the process two factors are fundamental and inescapable: the psychological, with its basis in the nervous system with responses. . . from the simple wink of an eyelid in the most complex, planned and purposeful behavior; and the sociological, with its mores, attitudes, practices and institutions."<sup>9</sup>

From Dewey's point of view, genuine educational aims were the outgrowth of problematic situations arising in "outgoing" activities. Aims were foreseen ends or anticipated outcomes of current transactions being determined internally within the process not externally to it. For this reason it might be said that for Dewey aims had an instrumental quality.

"They give direction to present action, were its motivation, and at the conclusion of action were the standards by which consequences were judged

---

9. Adolphe E. Moyer, The Development of 20th Century Education, p. 45.

to respond to the... and...  
 of...  
 educational philosophy, which does not...  
 but is a...  
 the aim is...  
 which can never be...  
 situation of...  
 and education in the...  
 education must be...  
 ing...  
 correspond, in relation to others:

"The educator is first of all a...  
 In the process...  
 especially: the...  
 the nervous system...  
 single...  
 red and...  
 with the...  
 alone"

...  
 were the...  
 going" activities...  
 outcome of...  
 within the...  
 might be...  
 "They give...  
 motivation, and...  
 the..."

. . . aims were so numerous and varied as the situations of life. . . aims so intimately current with personal undertakings that an abstraction like education had no aims: only parents, teachers, pupils, and the like could be said to have educational aims."<sup>10</sup>

Through the growth of social efficiency in art, the spectator, the artist, the community and both national, international and world art benefit from the cooperative experience in living through the practice of art, through the reconstruction of experience in life and art. Art, as advanced by Mr. Dewey, becomes a potential good in the educational process.

---

10. John S. Brubaker, A History of the Problems of Education, pp. 19-20.

... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...

Through the growth of a ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...  
 ... the ...

## CHAPTER VI

### ART AS A MEANS OF COMMUNICATING THE "DEMOCRATIC IDEAL"

#### Appeal of Artists for a Greater Place for Art Appreciation

In the discussion of painting, in an analysis of recent trends of art, R. H. Ives Gammell, has observed that,

"The only effective way to foster a national art is to make it possible for. . . young people with marked talent for painting to develop their talents to the utmost. This they can only do if they receive the necessary training. . . with opportunities to learn the trade. . . during their formative years. . . . The shift of authority in matters pertaining to painting from accomplished practitioners to non-painters and to artists having only a tiny fraction of the skills formerly considered essential to art practitioner has established the present trend of contemporary painting. . . a blow to the very principles of technical discipline and objectivity without which ideas and emotions cannot be welded into viable works of art. . . . Many persons today believe non-representational art will be the painting of the future. Even if this proves to be the case it is inconceivable that the new forms will displace representational painting. . . . Abstract painting might open the way to a form of art separate from traditional painting and enrich civilization thereby but representational painting will not be abandoned as long as civilized man endures."<sup>1</sup>

"We are at one of those moments in the history of mankind when, for a time, every hope seems justified. . . . Painting is one of the cultural activities that is sure to be encouraged,"<sup>2</sup> concludes Gammell.

---

1. R. H. Ives Gammell, Twilight of Painting, p. 35.

2. Ibid., p. 125.

THE ART OF THE FUTURE

CONCLUSION OF THE "ART OF THE FUTURE"

Approval of artists for a Greater Future for the World

In the discussion of painting, in an analysis of modern

trends of art, R. H. Ives Gammell, has observed that:

"The only effective way to develop a national art is to make it possible for . . . young people to be trained for painting in their own countries. This is the only way to give the necessary training . . . to form the taste . . . The shift of emphasis from technical training to painting from technical training and to non-painting and to artistic feeling only . . . of the artist himself, however, is to give practitioners an essential of the present trend of contemporary painting . . . a lesson to the very principles of technical discipline . . . out which is a real emotion . . . visible works of art . . . non-representational art will be the dominant of the future. Even if this proves to be too late as inevitable that the art forms will have to be presentational, painting . . . might open the way to a form of art separate from traditional painting and which will be a broad-based but representative painting . . . and as long as painting remains."

"We are at one of those moments in the history of mankind

when, for a time, every hope seems justified . . . painting

is one of the cultural activities that is sure to be encour-

aged," concludes Gammell.

I. H. Ives Gammell, Painting of Tomorrow, p. 11.

ibid., p. 125.

In discussing appreciation of art, Paul Valery wrote the words of Degas: "What I call Great Art is simply an art which enlists all the faculties of an artist and whose works demand for their understanding all the faculties of another."<sup>3</sup>

Albert C. Barnes<sup>4</sup> in The Art of Painting, points out concerning appreciation,

"We perceive only what we have learned to look for both in life and in art. The artist. . . has embodied an experience in his work, and to appreciate his painting. . . we must reconstruct his experience, so far as we are able, in ourselves. . . . The observer or critic can only assess the originality of a painting, its artistic importance if he himself knows the traditions and can judge what the painter has added to them. We can learn to see the art of the present, in a word only by learning to see the art of the past."<sup>5</sup>

In discussing problems encountered in art education, Mary Mullen<sup>4</sup> of the Barnes Foundation explains that,

"art is a record of experience and education in art consisting in an application of methods that take into account the human attributes of both the artist and the student. Experiments in educational science (Mr. Dewey's scientific method) have developed methods which have produced records of proved value obtained through actual experience."<sup>6</sup>

In appealing for greater attention to proper appreciation of art, Miss Mullen draws attention to the importance of a clear

- 
4. Both Dr. Barnes (originator of the Foundation) and Miss Mullen have put into practice Mr. Dewey's scientific method of the teaching of art and have his (Mr. Dewey's) complete confidence and approval in their operational procedures at the Barnes Foundation. This is a unique distinction.
  5. Albert C. Barnes, The Art of Painting, pp. 6-19.
  6. John Dewey, Art and Education, p. 258.

In discussing the possibility of the "New Deal" ...  
 the words of Dewey: "What I call the 'New Deal' ..."  
 which entails all the activities of an individual ...  
 demands for their individuality ..."  
 Albert O. Barnes, *The Art of Painting*, pp. 1-12  
 certain explanation,

"The sensitive only that he lives in ..."  
 for both in life and in art ..."  
 and embodied an experience in ..."  
 appreciate his painting ..."  
 his experience, so far as to ..."  
 colors ..."  
 The operation of ..."  
 across the ..."  
 the importance of the ..."  
 and our judge that the ..."  
 We can learn to see the ..."  
 a word only by learning to see the ..."  
 part."

In discussing problems encountered in art education, ...  
 Millie<sup>4</sup> of the Barnes Foundation explains ...

"It is a record of experience as education in ..."  
 and something in an application of ..."  
 this into account the ..."  
 the right and the ..."  
 defense (the ...)" have ..."  
 methods which have ..."  
 obtained through ..."

In appealing for greater attention to the importance of ...  
 art, Miss Millie draws attention to the importance of ...

4. Both Mr. Barnes (originator of the Foundation) and Miss Millie  
 have put into practice the Dewey's educational method ...  
 the teaching of art and have the ..."  
 tidence and approval in their ..."  
 Barnes Foundation. This is a ..."

5. Albert O. Barnes, *The Art of Painting*, pp. 1-12.  
 6. John Dewey, *Art and Education*, p. 282.



grasp of the meaning of the traditional art that has come down to us as means of evaluating and seeing clearly the perceptions which come to us in experiencing now; so that in the light of this knowledge we may create consciously and effectively as the problem of learning to see, in her opinion, is basic to education in art.

The question that comes up so many times is: "Why are there no giants in American Art as there have been in other past civilizations?" I believe the answer has been furnished by Thomas Craven when he points out that:

"An artist must be free to reveal. . . to communicate meanings which may be confirmed, shared and enjoyed by an intelligent audience and to question any systems, creed or situation. . . . It would be a fine thing, if we had in America a dominant idealism, a spiritual force uniting artists in a common purpose, making them practitioners again, affording them legitimate markets, and circulating their pictures. But I see no signs of the coming of this Utopia. In the absence of a Utopian scheme, the artist must adapt himself to realities, put living above painting, and do his best in the worst of worlds."<sup>7</sup>

In expressing himself with regard to art and living, Eugene Speicher appeals for a greater appreciation of art in these words:

"My art must be at once vital and subtle, well made and fresh in spirit. . . a tonic to stir the imagination, a pleasure to the eye and a reflection of my sense of quality in life. . . it must have rare flavor and strong grace, be warm, simple and well ordered. . . the major and most enduring interest in a work of art is an aesthetic one. . . this interest can be augmented by an underlying human sympathy."<sup>8</sup>

---

7. Thomas Craven, Modern Art, pp. 371-2.

8. Eugene Speicher, American Artists Group, Monograph No. 7.

group of the members of the committee...  
 to be as a result of...  
 sections...  
 light of this...  
 tively...  
 people...

The...  
 no...  
 situation...  
 drawn...

"The...  
 must...  
 and...  
 question...  
 would...  
 Government...  
 in a...  
 the...  
 this...  
 certain...  
 the..."

In...  
 Another...

words:

"It...  
 and...  
 a...  
 sense...  
 there...  
 order...  
 in...  
 interest..."

7. Thomas...  
 8. Thomas...

With this credo, Mr. Speicher in expressing the functions he expects his original creative art to fulfill, has inadvertently placed the emphasis on art for living appreciation and admirably sounded an appeal for art with greater appeal and appreciative qualities which is a necessity if art is to endure and become alive and purposeful as well as universal in appeal.

### Art for All the People

In evaluating the degree of development a civilization has reached the cultural stature of the people is determined primarily from the art objects that have survived and been passed down to us as a heritage. These art expressions have been in many cases the sole surviving vestiges of great civilizations that have preceded us and yet from these meager remnants we have been able to piece together the tradition and cultural pattern of the people of long ago through the cultural individuality of their art expressions. It is concrete proof of Mr. Dewey's contention that the material of esthetic experience, since it is the human facet of nature, is social. Says Mr. Dewey,

"Every culture has its own collective individuality. Like the individuality leaves its indelible imprint upon the art that is produced. . . . So far as in each case there is an ordered movement of the matter of the experience to a fulfillment, there is a dominant esthetic quality. Basically the esthetic quality is the same for Greek, Chinese and American."<sup>9</sup>

---

9. John Dewey, Art as Experience, pp. 330-331.

With this basis, Mr. Dewey is correct in saying that the  
 things he presents are not the things that are  
 important in the history of the world. The things that  
 are important are the things that are the result of  
 the human mind and the human hand. The things that are  
 important are the things that are the result of the  
 human mind and the human hand. The things that are  
 important are the things that are the result of the  
 human mind and the human hand.

Art for All the People

In evaluating the demand for art, we must first  
 see whether the demand is for art as a commodity  
 or for art as a service. The demand for art as a  
 commodity is a demand for art as a thing that can  
 be bought and sold. The demand for art as a service  
 is a demand for art as a thing that can be used  
 to improve the human condition. The demand for art  
 as a commodity is a demand for art as a thing that  
 can be bought and sold. The demand for art as a  
 service is a demand for art as a thing that can  
 be used to improve the human condition. The demand  
 for art as a commodity is a demand for art as a  
 thing that can be bought and sold. The demand for  
 art as a service is a demand for art as a thing  
 that can be used to improve the human condition.

Says Mr. Dewey,

"Every culture has its own distinctive aesthetic life.  
 Like the individual, however, it is not a thing that  
 can be bought and sold. . . . In the history of  
 each case there is an ordered movement of the human  
 mind toward a goal. . . . The goal is a thing  
 that is not a thing that can be bought and sold.  
 . . . The goal is a thing that is not a thing that  
 can be bought and sold. . . . The goal is a thing  
 that is not a thing that can be bought and sold."

9. John Dewey, Art as Experience, pp. 110-111.

This is true of all international and universal art that brings about an organic blending of attitudes characteristic of the experience of our own age with that of remote peoples. These features of relationship and participation enter into the structure of works of art and occasion wider and fuller experience and those who perceive and enjoy find their senses, imaginations and sympathies have expanded in perceptive appreciation. Because this is so, art is a universal means of expression, a common language, unaffected by historic events, with the power to merge different individuals in a common bond through its power of communication. As this communication is the familiar and constant feature of social life it is the foundation and source of all activities and relations that are distinctive of internal union of human beings with one another. The skills involved in every day communal life in the familiar and customary and those the artists should reflect upon rather than taking them for granted or withdrawing from the experiences of life gained by taking a functioning active part in community life. Furthermore, it is necessary for every individual to be aware of our cultural heritage in order to better appreciate life around him in his social living, or the art of his own civilization. Works of art, points our Mr. Dewey, are the most intimate and energetic means of aiding individuals to share in the arts of living. In fact, he declares further, that civilizations are uncivil because human beings are divided into non-communicating sects,



racess, nations and cliques. . . . For the closer man is brought to the physical world (science shows that man is a part of nature) the clearer it becomes that his impulses and ideas are enacted by nature within him through his artistic expression and is the actuating spirit of art.<sup>10</sup>

In America today, there are three types of community living: that body of people composed of small groups having a common organization and common interest self sufficient in itself and existing by and for itself making up the small villages and towns or even of an isolated single family, the metropolis, where millions are gathered in interdependent living in a complex social structure, and between these two extremes is found the group of various size communities which form the ideal of Mr. Dewey's concept of the community, complete units in terms of their governmental organization, the members of which are held together by common interests and ideals. These are real units in a society, and as such they have their own customs, and ideals to express.<sup>11</sup> Art is for all these people the better to enable them to express themselves in community arts through an appreciation and conception of that which is aesthetic in art through the development that comes through experience in artistic expression. This self expression develops skill and the art appreciation neces-

---

10. Ibid., pp. 336-339.

11. Faulkner, Ziegfeld and Hill, Art Today, pp. 38-39.





sary for the individual layman as well as the student studying for the art profession to take part in the community arts such as city planning, public building, park planning, painting, and sculpture. From a general idea of the principle involved in the development of art expression develops a proper appreciation which enabled them to express their individual ideas and ideals within the realm of good taste. The development of an appreciation of art in all the people, through education in art will result in a community expression in art not of a few people but of the group which is as it should be in the development of distinctive communal art. It must represent the art expression most typical of the composite community.

#### Art Educational Training

In evaluating the art educational training of the individual on the college level, an examination of Dewey's efforts to unify the teaching units to produce a continuity of aim is of inestimable value. His program will allow free interaction between the unit parts by relating the teaching in function and experience to the life of the individual, and so, will serve as preparation (in living experience) for the life the student will enter as a college graduate. Mr. Dewey does this by centering the program around the individual but insists that both parent and professor control the social experiences by directing them toward community living in the college situation as well as in that of the school. Dewey expresses



it this way: "The primary source of social control resides in the very nature of the work done as a social enterprise in which all individuals have an opportunity to contribute and to which all feel a responsibility."<sup>12</sup> In regard to discipline, Mr. Dewey thinks of it as character development and insists "there is no discipline in the world so severe as the discipline of experience subjected to the tests of intelligent development and direction."<sup>13</sup> He points out further,

"that the discipline that is identical with trained power is also identical with freedom. . . (with what originality and expression can an artist express himself without the power--freedom--to act and create independently.) The only discipline that stands by us, the only training that becomes intuition, is that gotten through life itself."<sup>14</sup>

Dewey's conception of education that it is in itself an art which needs development from the scientific point of view of what is meant by knowledge as connected with individual growth. Asserts Mr. Dewey,

"Since growth is the characteristic of life, education is all one with growing; the criterion of the value of education (college or otherwise) is the extent to which it creates a desire for continued growth and supplies means for making the desire effective in fact."<sup>15</sup>

Social efficiency, culture, reconstruction of experience, socialization, adjustment and self realization are also in-

---

12. John Dewey, Experience and Education, p. 61.

13. Ibid., p. 114.

14. John Dewey, School and Society, pp. 28-31.

15. John Dewey, Democracy and Education, p. 62.

to this day: "The primary source of social control is the individual himself. The very nature of the work done is such that it is impossible for the individual to feel a responsibility, and in fact to do so. Mr. Dewey thinks that as a character development, the individual is not doing it in the sense as we would understand it. There is no objective in the work as we would understand it. The line of experience is directed to the state of mind and development and direction." He points out further,

"That the discipline that is required with training power is also a discipline. It is not a discipline in the sense that one might think of it. It is a discipline in the sense that one must press himself without the voice of a teacher--to get the only discipline that counts. The only discipline that counts is that which is the result of the individual's own action, in that other things are not counted."

Dewey's conception of education is that it is a social activity which needs development from the educational point of view of what is meant by knowledge as connected with activities and growth. As stated by Dewey,

"Since growth is the characteristic of life, education is an activity which is the extension of the value of education (education as a social activity) in the extent to which it is carried on. Growth is the result of growth and the result of growth is the result of growth." Dewey in fact,

social efficiency, culture, reconstruction of experience, socialization, adjustment and self-realization are also in-

---

12. John Dewey, Experience and Education, p. 61.  
 13. Ibid., p. 114.  
 14. John Dewey, School and Society, pp. 23-24.  
 15. John Dewey, Democracy and Education, p. 62.

volved in different phases of this growing. It is realization of this fact that causes Mr. Dewey to protest against the traditional specialization of academic education at the expense of experimental science which in operation shows that there is no genuine knowledge and understanding except that which results from "doing." So, points out this great instrumentalist, "education appeals for the most part simply to the intellectual aspects of our natures. . . not to our impulses and tendencies to make, to do, to create or to produce, whether in the form of utility or of art."<sup>16</sup> This is exactly the place where art plays a tremendous role in education on the college level by supplying a release for the student. It supplies an opportunity for self expression that results in a growth of confidence in self, that leads eventually to self realization through experiencing, through creating in the form of art expression. In his stand against mechanized teaching, John Dewey reminds the educator and the parent alike that situations dealt with are never alike and never repeat themselves therefore exact quantitative determinations cannot meet the demands of all situations.

Repetitions of exact uniformity of repeated informations cramp the judgment and free play of thought on the part of the student.<sup>17</sup> Rather, it is much more educative if the student

---

16. John Dewey, School and Society, p. 41.

17. John Dewey, The Sources of a Science of Education, pp. 65-66.

... in different ... of this ... the ... of ... there is no ... which results ... mental ... intellectual ... and ... in the form of ... where ... level by ... opportunity ... confidence in ... through ... present ... remains ... with ... quantitative ... tions.

... of ... the judgment ... statement. IV. ...

16. John Dewey, *School and Society*, p. 12.  
 17. John Dewey, *The Science of Education*, p. 12.

(especially if the individual's art is to be expressive and meaningful) shares and participates in the conjoint activity through his social environment. By doing his share in the associated activity the individual, (the college art student) appreciates the purposes which actuate art activities and becomes familiar with artistic methods and subject matter, acquires needed skill, and is saturated with the emotional spirit and motivation involved in art expression.<sup>18</sup> As Mr. Dewey would make books instrumental in education he would in our day and era of industrialization center the curriculum around occupations as social training necessary for living in a democracy. To this end, realizing that all but the idle rich and idle poor in the pauper class lead purposeful lives in which they are engaged in callings or occupations, Dewey would direct training toward these ends as well to stir the individual into purposeful community living. In this approach to education, John Dewey has probably contributed more than any other American to the reconstruction and redirection of our education. His book, Democracy and Education has won acclaim as one of the most significant educational books ever written in the field of education. He has expounded and developed the principles of growth and given new meaning to the conditions necessary for its development. His program of experiencing "by doing," in the

---

18. John Dewey, Democracy and Education, p. 26.





operational psychology of action hinges education on living experiences rather than on artificial situations set up to imitate these conditions. Then too, his use of man's social occupations as the subject matter of that experiencing has been adopted by progressive schools in many parts of the country. Mr. Dewey expects that direction will be given "the experiencing" involved in the operation of his scientific method of growth through the conditioning of the individual's aims, basically, by the need for social efficiency in industry and politics. This return to group participation or the placing of social emphasis on educational ends has been a powerful factor in uniting the American people in the support of the cause of a true democracy as the aim of the educational program through experiences in living situations.

#### World Education in Democracy Through Art Leadership

The idea of "Democracy" to Mr. Dewey is practically synonymous with that of "Education" and explains what he means by the living principles of his "instrumentalism" which is called by some "empirical radicalism."<sup>19</sup> Doctor Dewey would probably explain it as a program of learning by doing or experience by living. Dewey gives the following concept of Education:

---

19. Herbert A. Schneider, A History of American Philosophy,  
p. 568.

operational performance of certain factors is not so simple as it appears. The experimental design must be carefully planned to avoid the possibility of bias. The results of the experiment must be interpreted with caution, and the conclusions drawn must be based on a thorough understanding of the experimental procedure. The results of the experiment must be compared with the results of other experiments in the field. The results of the experiment must be compared with the results of other experiments in the field. The results of the experiment must be compared with the results of other experiments in the field.

The results of the experiment must be compared with the results of other experiments in the field. The results of the experiment must be compared with the results of other experiments in the field. The results of the experiment must be compared with the results of other experiments in the field. The results of the experiment must be compared with the results of other experiments in the field. The results of the experiment must be compared with the results of other experiments in the field.

"Democracy is belief in the ability of human experience to generate the aims and methods by which further experience will grow in ordered richness. Every other form of moral or social faith rests upon the idea that experience must be subjected at some point or other to some form of external control; to some 'authority' alleged to exist outside the processes of experience. Democracy is the faith that the process of experience is more important than any special result attained, so that special results achieved are of ultimate value only as they are used to enrich and order the on-going process. Since the process of experience is capable of being educative, faith in democracy is all one with faith in experience and education. All ends and values that are cut off from the on-going process become arrests, fixations. They strive to fixate what has been gained instead of using it to open the road and point the way to new and better experiences. . . . If one asks what is meant by experience in this connection, my reply would be that it is that free interaction of individual human beings with surrounding conditions, especially the human surroundings, which develops and satisfies need and desire by increasing knowledge of things as they are. Knowledge of conditions as they are is the only solid ground for communication and sharing; all other communication means the subjection of some persons to the personal opinions of other persons. Need and desire--out of which grow purpose and direction of energy--go beyond what exists and hence beyond knowledge beyond science. They continually open the way into the unexplored and unattained future."<sup>20</sup>

Individuality is a comparatively modern manifestation in the educative and social process of development of man and it is only natural that the artist is the barometer, so to speak, of the changes in the attitudes and cultural trends of the people with whom he associates and takes part in communal life. Artists of all times have been the greatest ambassadors of goodwill the world has ever known as they are willing to accept and appreciate the work of other creators of art without prejudice

---

20. John Dewey, "The Task Before Us," Creative Democracy, p. 227.



and discrimination of the artistic creations because of nationality, race, color, or creed; accepting the artist rather in terms of his contributions to universal understanding and appreciation of art for all the people of all nations in the cosmos.

Communal living of today is split by prejudice and suspicion due to a lack of a common means of universal communication. This the artist can supply if and when civilization accords to him the interest and appreciation which the services he renders deserves instead of demanding of him submission to the terms of a mechanical age of servitude before he wins his own release. This forces him to put living or existing above painting, before he can free himself from realities and point out the direction which future cultures will take through the creative expression of the civilization with which he has formed a living bond. The ideals, aspirations and aims of past civilizations have all come down to us through direct creative expressions of artists living and absorbing cultures and trends peculiar to their civilization through experience, understanding and communication in terms of art. In most cases these artists were assigned an important place in their society and culture and were revered and esteemed. Today, because of the lack of this cultural and communal unity, the place of the artist as a revered member of society has been lost and he has not been accorded even the interest and aid his efforts should merit from cultural groups or the society of his day.



He has been thrown on his own resources and is now being condemned for fulfilling an obligation which a disinterested and indifferent society has thrust upon him; namely, the necessity of putting living before painting in order to raise himself independently to an economic status where he can begin to fulfill his destiny as an artist through self expression. In this twentieth century he is coming closer to that objective.

Those who condemn and despise the artist for engaging in industrial processes will do well to remember that industry was the one and only great patron artists have had in this generation which has been marked primarily with indifference to the plight of the artist in his struggle for a voice in his culture and society through creative self-expression. That the artist enlisted in the service of industry and began to produce art limited by industrial production methods is true, but the creative effort of these artists brought color into the homes and lives of the masses at prices they could afford. Furniture, clothing, home accessories and utility appliances, in the hands of artists, began to take on a form and design in relation to the function and utility the object was to perform. Originality in creative expression through the use of pleasing forms and varieties of color began to be developed and industry was rewarded for its shrewd evaluation of the talents of creative artists and skilled craftsman by increased sales and demands for the products of these artist "workmen."

It has been shown on this occasion that the...  
 completed for...  
 and sufficient...  
 necessity of...  
 himself...  
 to...  
 In this...  
 tive.

These...  
 industrial...  
 was the one...  
 generation...  
 to the...  
 culture and...  
 the...  
 produce...  
 but the...  
 the...  
 furniture, clothing, and...  
 in the...  
 in relation...  
 form...  
 elements...  
 and industry...  
 talents...  
 sales and demands for the products of the..."



The commercial value of art was proved as far as industry was concerned and its patronage was increasingly extended, affording opportunities for young people with talent to continue to express their art rather than to stagnate through lack of economic means. It is the writer's reaction to those who say commercial art defiles the artist who would create great self-expressed art of universal appeal that this type of art expression is to be preferred to no expression at all. It has been the means of economic subsistence in a profession that develops artistic talent, builds confidence in self, and in increasing numbers has lead the way to economic security from which point many of the greatest American-born artists of our day have contributed the greatest works of their careers. These works now hang in galleries all over the world.

If, as Mr. Dewey has pointed out,

"experience is art in germ" why should the creation of art for the commerce of the world contaminate the artist. "Experience signifies active and alert commerce with the world of objects and events. . . . Even in its rudimentary forms, it contains the promise of that delightful perception which is esthetic experience."<sup>21</sup>

And yet the so-called Fine Art devotee would exclude the practitioner of the industrial arts from the field of art as an inferior expression. This is a misconception. If the combined

---

21. John Dewey, Art as Experience, p. 19.



art contributions of America could be pooled and evaluated in the light of their intrinsic worth, and in relation to their influence on communal living in America, the influence of commercial art in the economic well-being of man would be found to be tremendous not only in this country but throughout the world. This cannot be ignored as much as the traditional academnician would wish it for the high standard of living of the American people is a reflection of the desire to be fine and the opportunity afforded them through less squalid living conditions. This is not, however, as much in evidence in spiritual and emotional enlightenment through the arts probably because the artist has not been released and encouraged to express himself through universal acceptance and commendation by the society and civilization of which he is a member. However, that leadership can be supplied when society places its confidence in the artist and provides him with the freedom and power of authority by public exceptance to furnish that leadership. That leadership is now here in America as European patronage of America proves but when American society will recognize the need of it universally is problematical and until the call comes from our American civilization communally, as a united call, society will not hear the voice of its artists and they will not be provided with the opportunity to supply that leadership.



John Dewey's Concept of Art in a Democracy

The purpose of art in daily living is to make life more effective by the expression and communication of our thoughts and ideas, feelings and aspirations, through human experiences. This means of expression which results eventually in all forms of art, interpreted broadly, refers not only to a group of specialized art products, but also to the manner in which the activity is performed. Mr. Dewey would agree that there can be artistry in gardening, woodworking, furniture arrangement and table setting, quite as much as in the so-called Fine Arts. The distinction between the "fine" and "applied arts" would be amusing if it were not indefensible, for if a product is not "fine" it is not art,--art implying skill and craftsmanship in the name itself.

"Art arises out of human needs. . . the necessity of selecting articles of clothing and furniture and the resulting pleasure enjoyed from the aesthetic satisfaction that comes from good taste in the selection. Even in the arranging and combining of furniture in a room, the pictures on a wall or plants in a garden is dependent on artistry for maximum comfort and pleasure. . . . Opportunities arise to appreciate public buildings, great paintings, sculpture, rare vases and textiles which we would like to be able to talk intelligently about as it would give us an opportunity to express our own personalities and to come to understand the experiences of others which would culminate in a richer individual and social living, and art is one of the few fields of human activity in which all men can use their powers and abilities to communicate their experiences to fellow men and to transform the materials of the natural world for human use."<sup>22</sup>

---

22. Faulkner, Ziegfeld and Hill, op. cit., p. xxvi.

THE NATIONAL BUREAU OF INVESTIGATION

The Bureau of Investigation is a Federal agency that is part of the United States Department of Justice. It is responsible for the investigation and prosecution of federal crimes, as well as the maintenance of law and order throughout the United States. The Bureau is headed by the Director, who is appointed by the President and confirmed by the Senate. The Bureau is organized into several divisions, each of which is responsible for a specific area of the Bureau's work. These divisions include the Criminal Division, the Civil Rights Division, the Identification Division, the Intelligence Division, and the Laboratory. The Bureau also has a number of field offices throughout the United States, which are responsible for the investigation and prosecution of federal crimes in their respective areas. The Bureau is a very important agency, and it plays a vital role in the maintenance of law and order in the United States.

The Bureau of Investigation is a Federal agency that is part of the United States Department of Justice. It is responsible for the investigation and prosecution of federal crimes, as well as the maintenance of law and order throughout the United States. The Bureau is headed by the Director, who is appointed by the President and confirmed by the Senate. The Bureau is organized into several divisions, each of which is responsible for a specific area of the Bureau's work. These divisions include the Criminal Division, the Civil Rights Division, the Identification Division, the Intelligence Division, and the Laboratory. The Bureau also has a number of field offices throughout the United States, which are responsible for the investigation and prosecution of federal crimes in their respective areas. The Bureau is a very important agency, and it plays a vital role in the maintenance of law and order in the United States.

Albert C. Barnes pays to Mr. Dewey, a magnificent tribute. Remembering that Dewey defined education as an art makes it all the more impressive.

"Morality, Science, and Art are all alike as forms of communications possible only through the sharing of experience that constitutes civilized living. In its widest sense, education includes all of them; but only if education is conceived as living itself. To have conceived education thus, and to have developed the conception until it covers the whole field of human experience, has been the supreme achievement of John Dewey--an achievement rarely paralleled in scope in the entire history of education."<sup>23</sup>

It is interesting to note how interwoven the three terms Art, Education, and Democracy become in Mr. Dewey's conception, and how they jointly cover the entire field of human experience. A democracy to him is more than a form of government, it becomes a mode of associated living, of conjoint communicated experience which in proper operation becomes the grouping of individuals acting in the interests of all in society and directing their actions so that that society will be mobile, with channels for the distribution of changes because they have been alert to provide for the education of each individual in personal initiative and adoptability for the protection of communal living.<sup>24</sup> It is clear that this involves skill and craftsmanship and a cultured society to appreciate the emotional and aesthetic as well as the mechanics of social living. This is supplied by education, the indoctrination of knowledge through experiencing

---

23. John Dewey, Art and Education, p. 12.

24. John Dewey, Democracy and Education, p. 102.





which involves the Art of Education for as Mr. Dewey points out, Art and Education are synonymous. Education again becomes the means by which democracy is placed in action by society by giving individuals a personal interest in social relationships and so installing in them, through experiencing, habits of mind with which they can evaluate and secure social changes for themselves as the need arises for the betterment of their collective social organization in communal living. This is only successful to the extent to which they are successful in communicating the cultural trends of social living universally without intervening classes, races and creeds breaking down the harmonious units. It is here that art could play a major role in uniting and harmonizing the social and cultural trends through its universality of appeal for all the people of all the world by promoting good will and understanding through a cultural expression understood by all peoples and nations of the world. This would help to promote a society which makes provision for participation in its good by all its members on equal terms and which secures flexible readjustment of its institutions through interaction of the different forms of associated life in a democratic manner.<sup>25</sup>

The cultivation of power to join freely and fully in shared or common activities, is impossible without the capacity

---

25. Ibid., p. 102.



for constantly expanding the range and accuracy of one's perception of meanings. This is involved in the development of social efficiency and results in the development of culture.<sup>26</sup>

The place of art in the educational program of life, Mr. Dewey explains, is not only for the sake of its lasting effect upon the habits of mind, but to make adequate provisions for enjoyment of recreative leisure. This education results in the development of interest in cultural development enabling the individual to adjust himself to communal living as a contributing member of his society.

---

26. Ibid., p. 145.

for constantly expanding the range and scope of our  
 vision of reality. This is the task of the  
 social sciences and results in the development of a  
 The task of art in the education of the young  
 Mr. Dewey explains, in his book, "Art as  
 effect upon the habits of mind, but to what  
 steps for enjoyment of work and leisure. This  
 results in the development of interest in  
 ment enabling it to find its own way to  
 living as a continuous whole of life.

## CHAPTER VII

### SUMMARY AND CONCLUSIONS

Today, John Dewey is most commonly referred to as an instrumentalist or an experimentalist. His detailed study of social conflicts in leading forces of modern society includes observations of Democracy, Industry and Science, as they affect man in his complex social life. Mr. Dewey insists that it is in the nationalization of collective human experience that philosophy finds its prime function. Man adjusts himself to practical situations of life by thinking. Thinking becomes necessary to life and knowledge is the result of functional experience. This action must precede knowledge. The experiencing--the method employed in improving and enriching human life through the arc of the human intellect--becomes the test and the verification of authenticity. As the individual interacts with his environment, he arrives at a hypothesis. However, the continuous reconstruction of accumulated experiences involves learning experiences in relation to others, and calls for re-evaluations of the hypothesis as growth continues through living experiencing. This is both an educative and social process in life involving continuous adjustment. From the standpoint of education, four interests are paramount:

1. The interest in conversation or communication in inquiry.



2. The interest in conversation or communication in creating.
3. The interest in conversation or communication in constructing.
4. The interest in conversation or communication in artistic expression.

Of these interests, this summary is concerned to some extent with all four because art is a means of communication necessitating keen observation in its creation and the product in itself becomes a constructed vehicle and the direct result of artistic expression. It is with the activities in which man has his roots and interests that living can become meaningful through living experiences. By guidance and direction the individual is confronted with concrete situations that call for dynamic purposeful action, which stirs both the interest and the effort of the learner and causes him to identify himself with it as well as to recognize and adjust himself in the process of experiencing and growing to his needs in a new changing world.

As experience is art in germ, it has for the artist a special significance as only through living can his art be other than a technical accomplishment and only through active communal life, as a member of society, can the artist express life through his Art.<sup>1</sup>

---

1. Supra, p. 20.





It is Mr. Dewey's contention regarding sociology that as man is not isolated from society, education must provide activities found in society as a starting point in society.<sup>2</sup>

Mr. Dewey's methodology involves a series of five steps:

1. The experiencing by the individual,
2. Introduction to the concrete situation involving selection,
3. The thinking or choice of method of solution,
4. The application of the solution, and
5. The testing and evaluating of the wisdom of the action.

This is the essence of Mr. Dewey's scientific method.

Dewey has probably contributed more than any other American to the reconstruction and redirection of American education and this is especially true in the revival of the field of art education.<sup>3</sup> To have conceived education as living itself and to have developed the concept until it covers the whole field of human experience has been a supreme achievement--an achievement rarely paralleled in scope in the entire history of education.<sup>4</sup>

His principles of growth have given new meaning to the conditions necessary for their fulfillment. Dewey's use of man's social occupations as subjects in actual experiencing

---

2. Supra, pp. 32-33, 39-40.

3. Supra, pp. 15-17.

4. Supra, p. 68.



in the school program and his use of the "project method" was the beginning of art appreciation and enjoyment in meaningful experiencing through daily living. In fact, Mr. Dewey's Democracy and Education has been acclaimed the most significant educational event of this era and the most important treatise on education and political or social theory since Plato's Republic.



## BIBLIOGRAPHY

- Barnes, Albert C., The Art in Painting, New York: Harcourt  
Brace and Company, 1937. P. xx + 552.
- Brubacker, John S., A History of the Problems of Education,  
New York: McGraw Hill Book Company, 1947. P. xlii +  
688.
- Craven, Thomas, Modern Art, New York: Simon and Schuster,  
1934. P. xiv + 378.
- Dewey, John A., Art as Experience, New York: Minton Balch and  
Company, 1934. P. vii + 354.
- Dewey, John A., The Child and the Curriculum, Chicago: Univ-  
ersity of Chicago Press, 1938. P. 40.
- Dewey, John A., "From Absolutism to Experimentalism," Contem-  
porary American Philosophy, New York: Macmillan Company,  
1930. Two Volumes.
- Dewey, John A., "The Task Before Us," Creative Democracy: The  
Philosopher of the Common Man, New York: G. P. Putnam's  
Sons, 1940. P. 228.
- Dewey, John A., Democracy and Education, New York: The Mac-  
millan Company, 1916. P. xxiii + 547.
- Dewey, John A., Experience and Education, New York: The Mac-  
millan Company, 1938. P. xii + 116.
- Dewey, John A., Experience and Nature, New York: Norton and  
Company, 1929. P. ix + 443.
- Dewey, John A., Human Nature and Conduct, New York: The Modern  
Library, 1922. P. ix + 336.
- Dewey, John A., Philosophy and Civilization, New York: Minton  
Balch and Company, 1931. P. vii + 334.
- Dewey, John A., Problems of Men, New York: Philosophical Li-  
brary Inc., 1946. P. 424.
- Dewey, John A., The Public and Its Problems, New York: Henry  
Holt and Company, 1927. P. vi + 224.

DEWEY

DeWey, Alfred J., The First ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., The Public and the ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., Human Nature and ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., Philosophy and ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., The Child and the ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., The Philosophy of ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., The Philosophy of ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., Human Nature and ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., Philosophy and ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., The Philosophy of ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., Human Nature and ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., Philosophy and ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., The Philosophy of ...  
Holt and Company, 1937, p. vi + 224.

DeWey, John A., Human Nature and ...  
Holt and Company, 1937, p. vi + 224.

- Dewey, John A., The Quest for Certainty, New York: Minton Balch and Company, 1929. P. 318.
- Dewey, John A., Reconstruction in Philosophy, New York: Henry Holt and Company, 1920. P. vii + 224.
- Dewey, John A., The School and Society, Chicago: University of Chicago Press, 1900. P. 129.
- Dewey, John A., The Sources of a Science of Education, New York: Horace Liverright, 1929. P. 77.
- Dewey, John A., The Way Out of Educational Confusion, Cambridge, Massachusetts: Harvard University Press, 1931. P. 41.
- Dewey, John A., Barnes, Albert C., Buermeyer, Laurence, Mullen, Mary, de Mazia, Violette, Art and Education, Marion, Pennsylvania: The Barnes Foundation Press, 1947. P. viii + 315.
- Dow, Arthur W., Theory and Practice of Teaching Art, New York: Columbia University, Teachers College, 1908. P. 80.
- Durant, Will, The Story of Philosophy, Garden City, New York: Garden City Publishing Company, Inc., 1926. P. xiii + 592.
- Eastman, Max, "John Dewey, An Atlantic Portrait," Atlantic Monthly, Volume 168 Number 6. (December, 1941)
- Encyclopedia Britannica, "John A. Dewey," 14th Edition, Volume 7. New York: Encyclopedia Britannica, Inc. 1929. P. xvii + 1006.
- Faulkner, Ziegfeld and Hill, Art Today, New York: Henry Holt and Company, 1949. P. xxvii + 519.
- Gammell, Ives R. H., The Twilight of Painting, New York: G. P. Putnam's Sons, 1946. P. 133.
- Gotshalk, D. W., Art and the Social Order, Chicago: The University of Chicago Press, 1947. P. xv + 253.
- Kilpatrick, William H., The Educational Frontier, New York: D. Appleton Century Company, 1933. P. vi + 325.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.

Barney, John W., The History of the State of Ohio, 1853.



- Kilpatrick, William H., Dewey, John A., Watson, Goodwin, The Teacher and Society, New York: D. Appleton Century Company, 1937. P. vi + 360.
- Meyer, Adolph E., The Development of Education in the Twentieth Century, New York: Prentice Hall, Inc., 1949. P. xviii + 609.
- National Society for the Study of Education, Art in American Life and Education, Fortieth Yearbook, Bloomington, Indiana: Bloomington Public School Publishing Company, 1941. P. 350.
- Ratner, Joseph, Intelligence in the Modern World, New York: Random House, Inc., 1939. P. xiv + 1077.
- Schilpp, Paul A., Editor and Dewey, Jane M., Editor, The Biography of John Dewey: The Philosophy of John Dewey, Evanston, Illinois: Northwestern University, 1939. P. xv + 708.
- Schneider, Herbert A., A History of American Philosophy, New York: Columbia University Press, 1936. P. xiv + 646.
- Speicher, Eugene, Monograph Number 7, New York: American Artists Group, Inc., 1945. P. 31.
- White, Morton G., The Origin of Dewey's Instrumentalism, New York: Columbia University Press, 1943. P. xv + 634.

Kilpatrick, William H., ed., Journal of the American Psychological Association, New York: The Psychological Association, 1927. P. 23 + 230.

Meyer, Adolf D., The Development of Intelligence, New York: The Psychological Association, 1924. P. 231 + 60.

National Association for the Advancement of Science, Proceedings of the Annual Meeting, New York: The National Association for the Advancement of Science, 1927. P. 190.

Rathen, Joseph, Intelligence in the Laboratory, New York: Random House, 1927. P. 232 + 230.

Sullivan, David L., Intelligence and Social Control, New York: The Psychological Association, 1927. P. 233 + 230.

Snyder, Herbert, Intelligence and Social Control, New York: The Psychological Association, 1927. P. 234 + 230.

Spencer, Herbert, Intelligence and Social Control, New York: The Psychological Association, 1927. P. 235 + 230.

White, Morton D., The Origin of Intelligence, New York: Columbia University Press, 1927. P. 236 + 230.







